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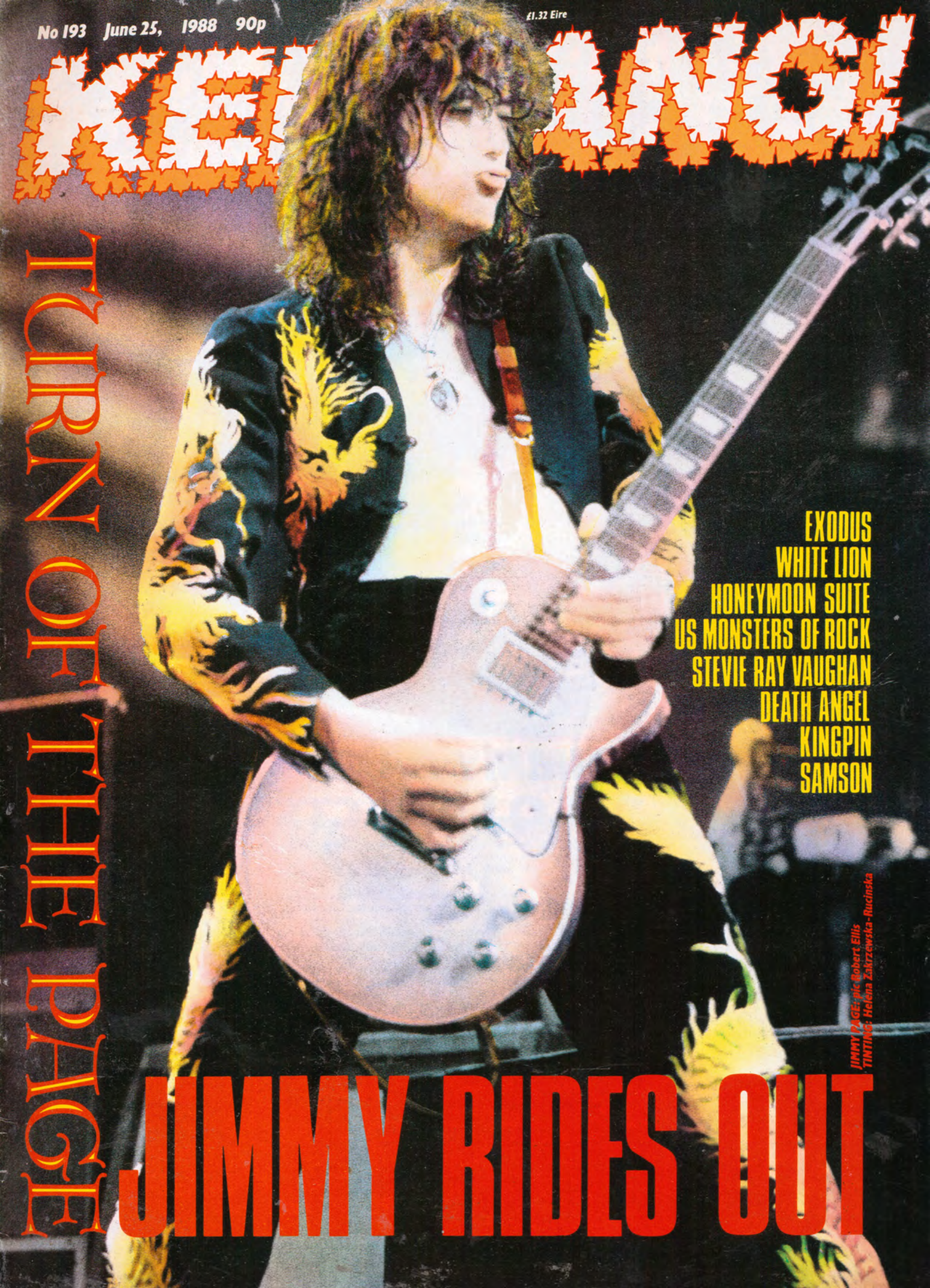
KERRANG!

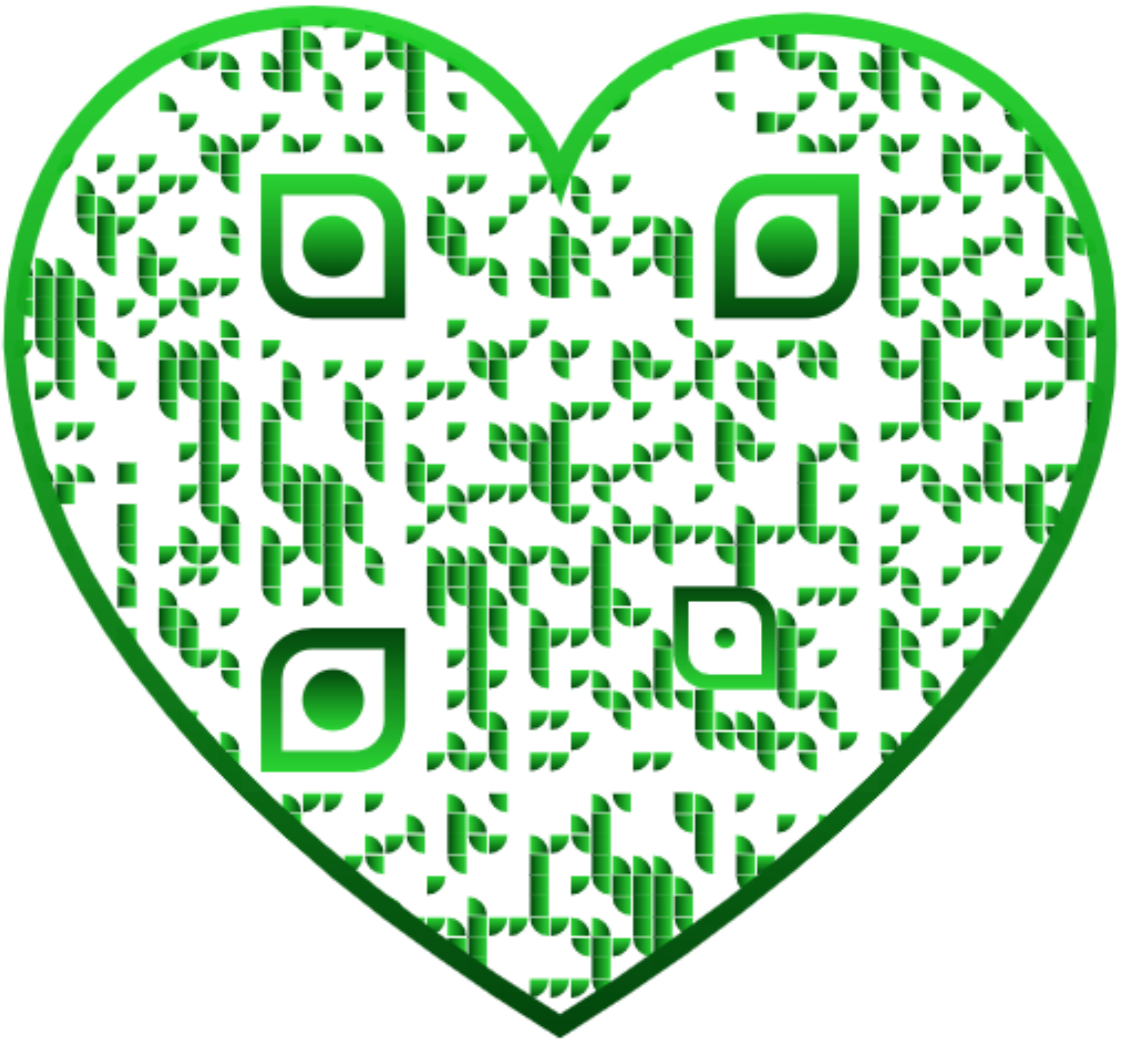


TURN OF THE PAGE

EXODUS
WHITE LION
HONEYMOON SUITE
US MONSTERS OF ROCK
STEVIE RAY VAUGHAN
DEATH ANGEL
KINGPIN
SAMSON

JIMMY PAGE: pic Robert Ellis
TINTING: Helena Zakrzewska-Rucinska

JIMMY RIDES OUT



MAYHEM

■ **MEAT LOAF**, **Starship** and **Iggy Pop** are three of the big names now confirmed for this year's **Reading Rock Festival** which takes place on August 26, 27 and 28.

Also confirmed are **Bonnie Tyler**, **Fields Of The Nephilim**, **Gene Loves Jezebel**, **Squeeze**, **Deacon Blue**, the **Godfathers**, young US artists the **Smithereens** and the **Bodeans**, Liverpudlian band the **Name**, and (as previously announced) the **Quireboys**.

The line-up for each of the nights is still being sorted out, and there will be other names added to the bill to fill the earlier slots.

Tickets are now available for the festival. An *advance only* three-day ticket which includes camping and car parking is priced at £24, and tickets for individual days, which *don't* include camping or car parking, are priced £12.50 per day. Charges will be higher on the day.

Tickets are available by post from **NJF/Marquee (Ker), PO Box 1AJ, London W1A 1AJ**. Include an SAE. They're also available from the usual agencies.

■ **DEATH ANGEL**, whose new album '**Frolic Through The Park**' is rave reviewed on page 22 of this issue, will play a series of UK dates this Summer with up-and-coming British Thrash band **Virus** as support.

They play **Hammersmith Clarendon** on June 22, then a series of dates in Europe before returning to the UK for more shows, again with Virus, in mid-July, the dates of which are currently being finalised.

Naturally, we'll let you know 'em as soon as we know!

■ MEGATHRASHERS **KREATOR** have completed work on a new EP, entitled '**Out Of The Dark Into The Light**', which will emerge later this Summer on the Noise label.

The EP will feature three as yet undecided live tracks along with three new songs: '**Impossible To Cure**', '**Lambs To The Slaughter**' (a cover of the **Raven** tune) and '**Storming With Menace**'.

The band will be touring in America along with **DRI** and **Holy Terror** throughout July and August.

■ **ANTHRAX**, CURRENTLY hard at work on their new studio album '**State Of Europhia**', are planning to release a video of concert footage entitled '**Oedivnikcufecin**' (work it out!), due for release in September.

JIMMY PAGE SOLO LP FACTS

■ *GUITAR LEGEND **Jimmy Page** releases his long-awaited first solo album for his new label Geffen on June 20.*

*It's entitled '**Outrider**' and was produced by Page himself in his home studio in England.*

Eight of the nine tunes were either written by Page or co-written by him along with some of the numerous guest artists appearing on the album.

*Three vocalists feature on the album; **John Miles**, '60s blueser **Chris Farlow** and **Robert Plant**, returning the favour Page did him by appearing on his '**Now And Zen**' album.*

*Aside from the cast of vocalists, the album also features drummers **Jason Bonham** and ex-**Jethro Tull** sticksman **Barrymore Barlow**, and bassists **Felix Krish**, **Durban Laverde** and **Tony Franklin** (an ex-**Firm** man).*

'Outrider' is structured so that Side One consists of the rockier tracks, while Side Two features Page's more blues-styled playing.

The full track listing is as follows:

*Side One; '**Wasting My Time**', '**Wanna Make Love**' (both featuring John Miles on vocals), '**Writes Of Winter**' (an instrumental), '**The Only One**' (co-written by and featuring Robert Plant), and the other instrumental '**Liquid Mercury**'.*

*Side Two; '**Hummingbird**' (a version of the old **BB King** tune), '**Emerald Eyes**', '**Prison Blues**' and '**Blues Anthem (If I Cannot Have Your Love)**', (all featuring Chris Farlow on vocals).*

The likely first single in the US is 'Wasting My Time', although no release date for a 45 has been set in the UK as yet.

Page will be touring in the US throughout this Summer, and his touring band will feature John Miles on vocals, Durban Laverde on bass and drummer Jason Bonham. There are no details of any UK dates as yet.

*For more Page details, check out **Mick Wall**'s world exclusive feature this issue, page 28 to 31.*

■ **MAGNUM** WILL release a 90-minute video of concert footage, entitled '**On The Wings Of Heaven Live**' through Polygram Video on July 4.

It was filmed at the **Hammersmith Odeon** show on March 26, and will feature, among others, Magnum's recent hits '**Days Of No Trust**' and '**Start Talking Love**'.

The band's new single '**It Must Have Been Love**' has finally emerged, following delays caused by the complexity of the packaging!

■ SLEAZEBUCKET ROCK 'n' rollers **Dogs D'Amour** have added some dates to their current UK tour and juggled some others around. Their tour will now run as follows: **Nutley Shelley Arms** June 18, **Hastings Crypt** 21, **Barry Island Pebbles** 22, **Fulham Greyhound** 23, **Edinburgh The Venue** 27, **Glasgow The Venue** 28, **Leeds Duchess Of York** 29, **Leicester Sector Five** 30, **Peterborough Sanitarium** July 2, **Cardiff Square Club** 27, **Birmingham Edwards No. 8** 28, **Retford Porterhouse** 30.

■ THE **CULT**, who gained acceptance among many in the Metal fold with last year's '**Electric**' album, have begun work on a follow-up, as yet untitled, with producer **Bob Rock** (known for his work with **Bon Jovi** and **Kingdom Come**), in Los Angeles.

The album has no release date scheduled as yet, but would seem to put an end to rumours that the Cult were about to fold.

■ **ACID REIGN**, Bradford Thrashers, have lined up a Summer UK tour. They will *not* be appearing with **Warfare** at **New Cross Harp Club** on July 31 but *will* play: **Hammersmith Clarendon** June 22 (with **Death Angel** and **Virus**), **Bradford Frog And Toad** 23 (with **Re-Animator**), **Leeds Duchess Of York** July 13, **Telford Barons** 14, **Fulham Greyhound** 19 – all with the up and coming **Holosade** as support act – **Milton Keynes** (venue TBA) August 3, **Nottingham Mardi Gras** 5, **Birmingham Hummingbird** 6 – these three dates are with fellow Thrashers Virus – **Bruce Hotel East Kilbride** 10, **Tonypandy Royal Naval Club** 13 (both with Holosade), **New Cross Harp Club** 14 (a multi-band Thrash!), **Leicester Sector 5** 25 (with Holosade).

Acid Reign will then enter the studio to begin work on their first full album this September for release at the end of the year.

■ THE **GEORGIA Satellites** have announced details of two UK shows to promote their latest album **'Open All Night'**, due for release on June 20.

They play **London Astoria** June 28 and **Nottingham Rock City** 29. Support act could well be new AOR sensation **John Kilzer**, making his UK debut.

■ **DEEP PURPLE** have delayed the release of their forthcoming Polydor double live album, **'Nobody's Perfect'**, until July 4.

■ THE **ERIC Martin/Billy Sheehan/Paul Gilbert** project has recruited drummer **Pat Torpey**, whose recent projects have included albums by **Stan Bush**, **Razor Baby**, **Ted Nugent** and **Impellitteri**.

Meantime, Paul Gilbert's former outfit **Racer X** have confirmed that their new guitarist is **Chris Arvin**, and that they'll soon be releasing a live album that features both Gilbert and departed singer **Jeff Martin**.

■ FORMER **FOREIGNER** and **Spys** keyboard player **Al Greenwood** has formed a new band called **NYC**. In addition to Greenwood, NYC features guitarist **Tony Bruno**, bassist **Gary Taylor** and singer **Jon Gorman** along with drummer **Chuck Bonfante**.

■ **SAMSON** RELEASE a new mini album, entitled **'And There It Is'**, through the Razor/Metal Masters label on July 11.

It's produced by **Paul Samson**, who co-wrote all the songs along with singer **Mick White**.

The band, currently on tour in the UK, will soon be taking off on tour through Europe and America before returning to the UK for a possible batch of dates. Samson then begin work on a full-length album, which should emerge on an as yet undisclosed major label.

■ **PINK FLOYD** have rescheduled one of their Summer UK dates in order to meet increased touring commitments in the US.

The show scheduled for **Manchester City Football Ground** on August 1 has been shifted to August 8. Tickets for the August 1 date will still be valid, and anyone unable to attend the rescheduled show can obtain a full refund from the point of purchase.

Floyd's latest single is **'One Slip'**.

■ **ADRIAN VANDENBERG**, currently a **Whitesnake** guitarist, has his solo work showcased in the **Derek Oliver**-selected **'Best Of Vandenberg'** (see Mayhem a few issues back for full track listing), on the Atco label.

■ NEW AMERICAN sensations **Living Colour**, whose debut album **'Vivid'** elicited some excitement last month, are to return to the UK for three live appearances.

They play **Camden Palace** July 5, **Hammersmith Odeon** 6 – where they'll be supporting **Cheap Trick** in a concert that's part of the Capital Radio Music Festival, and **London Marquee** 7.

Tickets for the Camden Palace show are priced at £4, for Hammersmith they're £7 and £8 available from the Box office and the Capital Radio foyer, and for the Marquee £4.50.

DIO FROZEN OUT

■ *ALTHOUGH NO official statement has been made yet, it appears that **Ronnie James Dio** has sacked his touring band. This news comes after Dio's recent US tour did poor business despite featuring **Megadeth** as a support act. No details are available as yet about the future of the band.*

■ US LABEL Wycked are seeking 'hot new' rock and Metal guitarists for a compilation entitled **'Guitar Mania'**.

Players who think they have what it takes should send demos of not more than two tracks to Guitar Mania, c/o Wycked Records, **PO Box 67-d-05, Century City, CA 90067, USA**. The album will be distributed worldwide.

■ **VISIONS OF Change**, a Leamington Spa-based 'Hardcore/post Hardcore/ psychedelic' band release their self-titled debut album on the newly established Firefly label on June 14.

The Visions Of Change line-up is **Ian Murphy** (vocals), **Lee Murphy** (Hammond organ and guitar), **Kevin** (guitar), **Gigs** (drums) and **Johnny** (bass).

CRAZY ROAD TOLLS

■ *MANIC LEICESTER-based rockers **Crazyhead** release a new single, entitled **'Time Has Taken Its Toll On You'**, on the Food label this month, and have announced an extensive UK tour to coincide with its release.*

*The tour dates are as follows: **Hampton Court Jolly Boatman** June 18, **Brighton Escape** 20, **Cardiff Radcliffe Square Club** 21, **Rayleigh Pink Toothbrush** 23, **Sheffield Leadmill** 25, **Leeds Duchess Of York** 27, **Newcastle Riverside** 29, **Glasgow Rooftops** 30, **Edinburgh The Venue** July 1, **Aberdeen The Venue** 2, **Dundee Dance Factory** 3, **Manchester International** 6, **Southampton West Indian Centre** 7, **London Electric Ballroom** 8.*

*The band have just completed work on a video for the single with **Comic Strip** director **Keith Allen**, and it also stars a member of the* K! *staff (to find out just who, read View From The Bar this issue!)*

■ **MOD**, FRONTED by big **Billy Milano**, have begun work on their new full-length album entitled **'Gross Misconduct'**, which is due on the Megaforce label in October.

Meantime, their **'Surfin' MOD'** mini album should re-emerge this Summer on the Megaforce label.

■ **GENESIS** HAVE indefinitely delayed the release of their **'Volumes 1 And 2'** video history. The release, when it does come, will be on Virgin Video.

■ CANADIAN BAND **Helix** have taken time out from their current US tour to begin demoing songs for their new album.

As yet untitled, the album is due sometime next year, but work on one tune, **'Games Mother Never Taught You'**, has already been highlighted by the appearance of some local strippers on backing vocals.

■ THE **WHO** have released a 'new' single, their classic **'Won't Get Fooled Again'** on the Polydor label.

'Won't . . . ' is backed with a previously unreleased live version of **'Boney Maronie'**, and the 12" and CD versions also include the unreleased **'Dancing In The Street (live)'** and **'Mary Ann With The Shakey Hand'**.

All the tunes have been remixed by **John Jacobs** and produced by **John Williams**.

■ **PAT BENATAR** will release her long-awaited new album, **'Wide Awake In Dreamland'**, on the Chrysalis label on June 27.

The album will be preceded by a single, **'All Fired Up'**, on June 13. Both were produced by the team of **Peter Coleman**, **Keith Forsey** and guitarist **Neil Geraldo**.

■ AUSSIE ROCKER **Jimmy Barnes**, fresh from two successful shows at Brixton Academy, has released a new single, entitled **'Too Much Ain't Enough Love'** on the Geffen label.

Taken from his **'Freight Train Heart'** album, the single is backed with **'Do Or Die'**, and the 12" version also features live cuts of **'Working Class Man'** and **'Resurrection Shuffle'**.

■ **BRIAN SETZER**, former **Stray Cats** guitarist who's just released a stormer of a rock solo debut album **'Live Nude Guitars'**, released a single, **'When The Sky Comes Tumblin' Down'**, through EMI on June 20.

Produced by **David A Stewart**, 'WTSCTD' is backed with a tune not on the album, **'Cross Of Love'**.

Setzer is currently touring in the US as support to **Robert Plant**, and on the conclusion of that tour will hit the road with veteran rocker **George Thorogood**, before lining up some UK dates for later this year.

■ **MYLES GOODWYN**, former **April Wine** frontman, has had his debut solo album for the Atlantic label, **'Myles Goodwyn'**, released in the UK.

■ **TERRAPLANE** HAVE announced another **Marquee** appearance, soon after which they will be unveiling their future plans. They play the Soho sweatbox June 22.

KERRANG!

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■ FORMER **New York Dolls** guitar legend **Johnny Thunders** has teamed up with New York songstress **Patti Palladin** to record an album of their favourite '50s and '60s songs.

It's entitled '**Copycats**', and was released on the Jungle label on June 20.

■ BIRMINGHAM METAL bands **Wolfsbane**, **Kraze** and **Shellshock** join 16 other local groups at the **Tamworth Rock Festival**, held over two days, July 16 and 17. The event takes place in the Tamworth Castle grounds, and Wolfsbane headline Saturday night's proceedings.

■ **KING DIAMOND**, currently enjoying great success in America, is in the process of moving his whole band, lock, stock and barrel, to the land of the free, where they're about to set up home, deserting their native Copenhagen forever!

King, whose latest album '**Them**' is due for imminent release, will be undertaking a three-month US tour this Summer beginning in August, and the support act for the tour looks like being **Flotsam And Jetsam**.

King looks likely to include the UK and Europe in his touring plans later this year.

■ US THRASHERS **Wehrmacht** have completed work on their second album, entitled '**Biermacht**', which is due for a June release on the New Renaissance label.

Among the tracks on offer are '**Drink Beer Be Free**', '**The Beer Is Here**', '**You Broke My Heart (So I Broke Your Face)**'.

The band are currently making preparations for their first European tour, so get your beers and faces ready!

■ **AT WAR**, US Speed Metallers, have just released their second album, entitled '**Retaliatory Strike**'.

It was produced by hot Thrash producer **Alex Perialas** and recorded in New York's Pyramid studios. Perialas described the album as: "The heaviest I've ever done". Nail yourself down!

■ CANADIAN THRASHERS **Soothsayer** have signed a worldwide recording deal with New Renaissance records, and begin work on their debut album soon.

The Soothsayer line-up is **Dan Clyvet** (drums), **Simon Genest** (bass), **Martin Cyr** (guitar) and **Stephen Whitton** (vocals).

■ THE MEGAFORCE label will be celebrating its fifth anniversary in true Metallic style.

They'll host a party at New York's Ritz in August, featuring many of their top name bands performing live!

All proceeds from the show will be donated to Cancer and Diabetes research.

■ SWEDISH AOR band **Alien** have signed a recording deal with Virgin, and will release their debut UK single in August, closely followed by an album, produced by **Chris Minto**.

Alien's latest domestic single, '**Only One Woman**', has spent six weeks as the Swedish Number One.

DIRTY ROTTEN LP

■ *SAN FRANCISCO-based Thrash outfit **Dirty Rotten Imbeciles** (DRI) will release a brand new studio album, entitled '**Four Of A Kind**', through the Roadrunner label in mid-July.*

*The album was co-produced by **Bill Metoyer** and DRI guitarist **Spike Cassidy**, and is a follow-up to last year's '**Crossover**'.*

The full track listing for 'Four . . . ' is:

*Side One; '**All For Nothing**', '**Manifest Destiny**', '**Gone Too Long**', '**Do The Dream**', '**Shut Up**', '**Modern World**'.*

*Side Two; '**Think For Yourself**', '**Slumlord**', '**Dead In A Ditch**', '**Suit And Tie Guy**' and '**Man Unkind**'.*

There are strong rumours that DRI will be arriving in the UK in September for a series of live shows, but no dates are yet confirmed.

■ **ALICE COOPER**'s recent tour of Germany was hit by censorship and protest about the content of his stage show.

Following reports in the English tabloid press about girls fainting in horror at Alice's antics, he was forced to drop sections of the show that involved spearing baby dolls on his sword, axing a female mannequin, disemboweling a pregnant woman and splattering fake blood.

Alice commented: "The most important thing was to play a show, even a censored one, for fans who've waited so long for me to return to Germany. I'm sorry that they didn't get to see the entire show, but they seemed to enjoy each night just as much as if we hadn't changed a thing."

Elsewhere in Europe, the full show was performed without incident, and the irony seems to be that the storm created in England that led to the ban was begun by a blind member of Parliament!

Safely outside Germany, Cooper's parting shot was: "It's hard for an American to imagine anything as too violent for Germany".

■ GERMAN BAND **Rage** have shifted the date of their UK show, at **Hammersmith Clarendon**, from June 19 to June 24, where they'll be supporting the **Stupids**.

■ MANIC MIDLANDS rockers **Chrome Molly** play **Mildenhall Speedway Stadium** July 9, **Milton Keynes Woughton Centre** 13 and **Worcester Images** 14 (with 'special attraction' cricketer **Ian Botham**!).

Prior to their forthcoming USA jaunt, the Mollies release a new version of '**Thanx For The Angst**' remixed by none other than **Don Dokken**, to be available in the USA only.

■ GERMAN THRASHERS **Vendetta** begin work on their new album, entitled '**Brain Damage**', in Berlin's Musiclab studios this month. It will emerge on the Noise label later this year.

Noise stablemates **Running Wild** will also begin work on a new album at Sky Trak studio, Berlin in June, and **Celtic Frost** are due in the same studios in August to record a follow-up to '**Into The Pandemonium**', due for release in October.

■ BRADFORD ROCKERS **Excalibur** headline **Bradford Queens Hall** on July 1. Also on the bill are **FKM** and **Pulse**.

Excalibur are currently planning a full UK tour for later this year, and details will be announced when the dates are finalised.

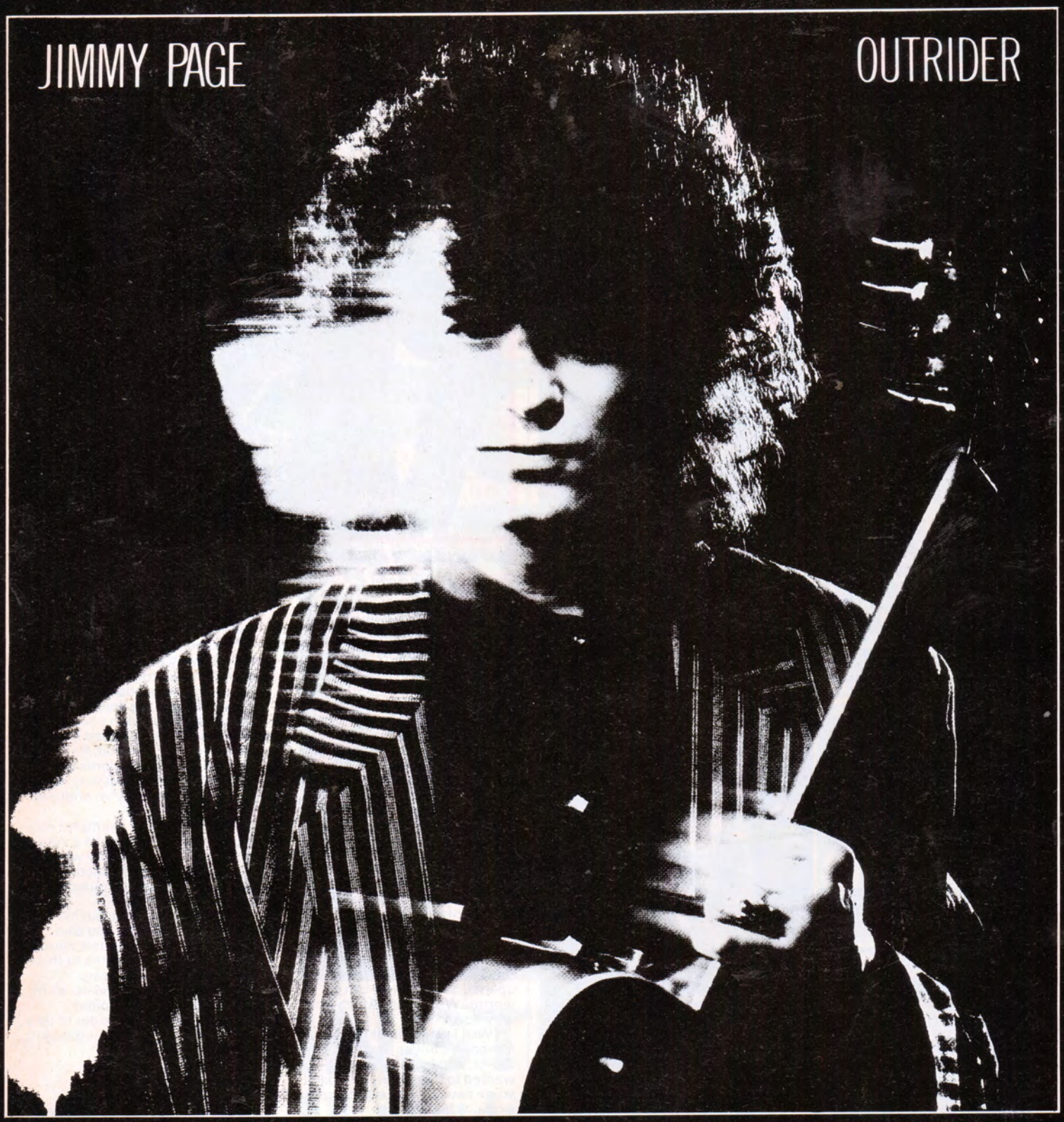
■ **DAWN AFTER Dark** make their headlining debut at the **Marquee** on June 21. Following that, they'll be supporting **Pop Will Eat Itself** on tour in July, and then enter the studio to record a new single due for release on September 1 on the Chapter 22 label.

The band would like to apologise for the cancelled date at **Telford Barons** earlier this month, but had never been contacted about playing the show!

■ **CORONER** HAVE just completed work on their latest album, entitled '**Punishment For Decadence**', due for release in September on the Noise label.

The album was produced and mixed by **Guy Bidmead** at Berlin's Sky Trak studios. There will also be a limited-edition Coroner picture disc single entitled '**New Breed**', featuring a cover of **Jimi Hendrix**'s '**Purple Haze**' on the flip, due for release shortly before the album.

■ THE NEW album by **Balaam And The Angel**, '**Live Free Or Die**', is set for release by Virgin on July 11. The LP will be followed on July 18 by a re-release single, '**I Love The Things You Do To Me**' – taken from the album.



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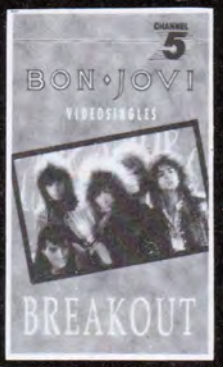
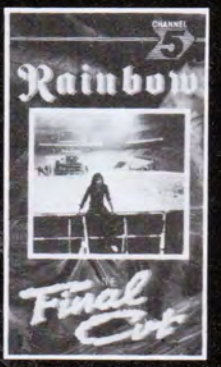


SIX EXPLOSIVE TRACKS FEATURING 'IN AND OUT OF LOVE,' 'ONLY LONELY,' 'SHE DON'T KNOW ME,' 'HARDEST PART OF THE NIGHT,' 'RUNAWAY.'

CHANNEL 5



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TALK TOUGH

IAN GILLAN: "I couldn't get anyone to work on this single"

DEEP PURPLE frontman Ian Gillan has just released a solo single entitled 'South Africa', penned by Bernie Marsden and out on the Virgin label.

And now Ian Gillan wears a thoughtful frown.

"Y'know this is the first interview I've given about this subject, and actually putting thoughts into words . . . it's difficult. I'm finding it hard."

And Ian is not alone in that. South Africa is a complex political issue, an emotive subject, and a hot one for anyone to be opening their mouth about – let alone Ian Gillan, who knows he'll be staring his words back in their printed face sooner or later.

When he recorded a song with such an overt message – there's no misunderstanding this one from the title down – Ian Gillan opened a whole new can of worms. Why South Africa and why now?

"Well I was over at Bernie Marsden's house having a few drinks, and he asked me if I wanted to hear a few demos of some new songs he had written," explains Ian.

"He played me this song, and it was a great tune, really powerful, and I liked it. Then he told me that he couldn't get anyone to touch it. I asked him why, and he said, 'It's called "South Africa"'.

"FIRSTLY WE tried to find a producer, and all the blokes we tried were suddenly very busy. So I decided to try to find an unknown, because we get loads of young guys calling the Purple office and asking if anyone's going to be doing any solo stuff they could work on.

"So I tried them, and I couldn't get *anyone* to work on this single.

"So Bernie and I decided to go it alone. He played guitar, I produced it myself."

And it is a very good song. Tough guitars and a passionate vocal from Ian make for a sharply commercial sound. How closely do the lyrics reflect what Ian feels about the subject?

"I do believe very strongly that the only way forward, the only way to make progress in South Africa is by education. I know that attitudes there are deeply entrenched, but I don't believe that violence is a method by which you can end that. Having said that, I couldn't blame black people for feeling that way, with all the suffering they've endured.

"THE ONLY example I can think of, and it's a very small one, is that if a guy who disagreed with me backed me into a corner, then I'd punch him one to back him off.

"Alternatively, if he put his arm around my shoulder and said, 'Lets have a drink and talk about this', I'd be more inclined to think about what he had to say.

"On a much vaster scale, all of the countries of the United Nations – which I consider to be a totally ineffective body – ganging together to berate the Government and impose sanctions can only fuel the situation, make it explode."

Ian considers for a long time before continuing, slowly and thoughtfully, a man in a minefield.

"In America, in the Southern states in the '50s, they had virtual apartheid which has now been resolved by education. South Africa is a much larger concern, but I do see that as the way forward. I hope that in a small way, if this song can make two guys in a pub chat about the subject, and think a little, it will be totally worthwhile.

"I'm committed first and foremost to Deep Purple, the upcoming album and tour, but this project has made me think, and it's time for me to say something."

So check the single out. You'll find Ian Gillan a literate and thoughtful spokesman.

JON HOTTEN

IGGY POP

INSTINCT

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SINGLEZ

Those luvvable CHROME MOLLY boys STEVE HAWKINS and TIM READ popped in t'other day to hijack our precious new death-deck and christen it with a few singlez. PHIL WILDING operates the cueing lever

STEVE HAWKINS (left) and Tim Read: dishing out the dirt (especially on Del-boy's discs)

BONFIRE: 'Sweet Obsession' (RCA)

SH: "It's not one of the best songs on the album, and there are definitely better singles to be had from them. This sounds as though they're after the keyboard crossover market, then again it could be a record company choice, they do make mistakes."
TR: "Great production, and when I first heard them I thought they were the Scorpions. It builds and builds, but never seems to get anywhere."
PW: Valid points, I was surprised too, but there are definitely more commercial nuggets to be taken off this rather wonderful album. I suppose it's like White Lion; with so much choice you do everything except choose the right one.

BRIAN SETZER: 'When The Sky Comes Tumblin' Down' (EMI)

SH: "Great guitar sound, great brass sound, I just can't wait for the guitar solo. There are so many people attempting to recreate the sound of rock and roll, and this is the only guy who's managing to get anywhere near. This is just perfect, and he looks great."
TR: "This has got a great sound, a laid-back solo and a great vocal sound. Great."
PW: Um, great, great hugely, massively great. Just f**king great.

CRAZYHEAD: 'Time Has Taken Its Toll On You' (Food)

SH: "It comes on like the Cult and then hits a '60s sounding chorus. It's got such feel, I mean, these boys could well do good things. I liked the 'Baby Turpentine' single and this is even better. It's really nice, though I doubt Crazyhead would thank us for saying that. It's the sort of thing I'd listen to myself, in fact I'm going to attempt to half-inch a copy of this."
TR: "Good for driving to, really good and well heavy."
PW: Me too, and I'm keeping it. Just for the record, Krusher appears in the video as a '. . . superstud upon whom time has taken its toll'. Believe it.

GLORY: 'I'm Hurt' (Bozz)

TR: (Examining the cover) "He looks like a bit of an Orville with that haircut, what a terrible cover. They *should* be hurt doing this."
SH: "It's Tom Jones, your mate from the Valleys. It's disgusting." (Record flies across the office and bounces off Kate's haircut.)
Bonk: "Ooh, that's Derek's."
TR: "That was terrible."
SH: "Engelbert Humperdinck. Amazing."
PW: Sorry about that, Derek. It was in the air before I had a chance to prevent it. It does, however, have to be said that this is possibly one of the ickiest things it has ever been my misfortune to encounter at 45 rpm. It's odd, I'm usually so into slush, but this, this is posey, popsy, poo. Baby's shit.

ELECTRIC BOYS: 'All Lips N' Hips' (Mercury)

SH: "Nice cover; a picture of a pair of men's bums. That should appeal to some people out there. How old is this? They're trying to sound like Aerosmith, look like them too. It's too old fashioned for me, what's the point of attempting to copy what Aerosmith were doing ten years ago?"
TR: "'Rocks' period Aerosmith, really is. It's been done before, but it's not a bad single."
PW: The first one to break down between us. I happen to love all things Aerosmith, and even a fine imitation causes my limbs to rattle in sympathetic motion to the beat. I like this, I like this quite a lot. Come back Derek, almost all is forgiven . . .

SLAVE RAIDER: 'Make Some Noise' (Jive)

PW: Before we start, this was just a promotional copy handed out at the Marquee, but then not everyone can make it to the Marquee.
SH: "This is such wimpy production, its disgusting. I have heard better demos – it'd sound better with Engelbert on vocals."
TR: "For a band that look like that you'd expect AAGGHHH, not this. Just a bad song, awful image, terrible song. Garbage."
SH: "Can you find the woman on the sleeve?"
PW: No. After their, apparently, weak show at the Marquee, this is not encouraging. But as I said, it's not the general release single. That, even if only in production terms, *has* to be better than this.

TREAT: 'World Of Promise' (Mercury)

SH: "Not another of Derek's? It's like Def Leppard and Europe. Awful voice. I bet he holds the microphone with the tip of his fingers. You can just imagine it."
TR: "Wimpy (begins to sing '*O-u-uh-o*'). Very Europe, this is the same – clone this, clone that. Europe clone."
SH: "Phonogram deserve them – I can't believe Derek brings in such dodgy records."
PW: I really don't know Steve, honest. But Derek does this so we tend to suffer for it. I can't be unfair as Oliver promises great things for this band and he was the man who prophesised the Europe climb to outlandish fame. We all laughed then as well. Derek's still laughing.

ALIEN: 'Only One Woman' (Virgin)

TR: (looking at pics) "Tony Borg looks moved anyway. This is cheap and nasty."
SH: "Terrible cover, the worst cover I've seen in ages. This is a Eurovision Song Contest song, not Metal – plainly nasty. Cheesy, they sound like Stryper and my manager says they're awful."
PW: Truly awful, but apparently the album is a decade away from the single and is the ultimate AOR workout. I remain unconvinced, but we shall see.

JIMMY BARNES: 'Too Much Ain't Enough Love' (Geffen)

TR: "Wicked!"
SH: "This has got to be massive in America (starts singing). Why can't the British market handle stuff like this? It's a shame he looks like Gary Moore, but that's not his fault."
TR: "Don't take it off, great chorus."
SH: "He says all the same things." (He hits Tim)
Bonk: "Leave him alone!"
PW: After seeing his show at Brixton Academy, the best gig of the year so far, I am convinced that Jimmy Barnes is a large(ish) God.

BAD HABIT: 'Never Find Another You' (CBS)

SH: "Lionel Ritchie! 'Three Times A Lady', and they look such a mean bunch of motherf**kers on the cover. This is no way rock music. I want to throw it across the room. I have to take it off because I can't bear it."
TR: "We'll never know what the chorus was like . . . then again I don't want to."
PW: Bleeurgh. And more bleeurgh. When I said Derek could come back I was kidding. This is obscene.

PINK FLOYD: 'One Slip' (EMI)

SH: "This sounds like album material to me. I've always loved this guy's voice and I like this but it'll never be a hit while Dave Gilmour's got a hole in his backside."
TR: "They've never, ever been a singlez band, get the album but give the single a miss."
PW: A worthy number indicating that the Pink world doesn't stop when Roger Waters decides to dabble in 'KAOS'. The definitive album band.

INXS: 'Never Tear Us Apart' (Mercury)

SH: "I love INXS but I don't like this – it sounds like FGTH."
TR: "They're such a great live band, I saw them at Rock City and the vocalist (Michael Hutchence) was so good, so alive. I want to like this so much but . . . "
SH: "It does nothing at all. It's a desperate stab at the charts, has a lovely sax break and will sell in Australia. But it's still awful."
PW: Disappointing indeed, though having said that finding material to follow 'Listen Like Thieves' is akin to putting one over on 'Pyromania' minus the publicity.

HAYWIRE: 'Dancing Desire' (Roadrunner)

SH: "I think this is awful. I think it's horrible. Dreadful."
TR: "Ugly band."
SH: "Short as well, a band of short men. It's not rock."
TR: "I don't like it."
SH: "Oh yeah, as an afterthought Derek Oliver deserves to marry an architect for listening to stuff like that."
PW: I don't know about an architect (on reflection it's fair enough), but this one belongs to me and I happen to think Haywire have heaps going for them. If I ever see you two again I'm going to shoot you. Bye lads.

THE GO-GO'S

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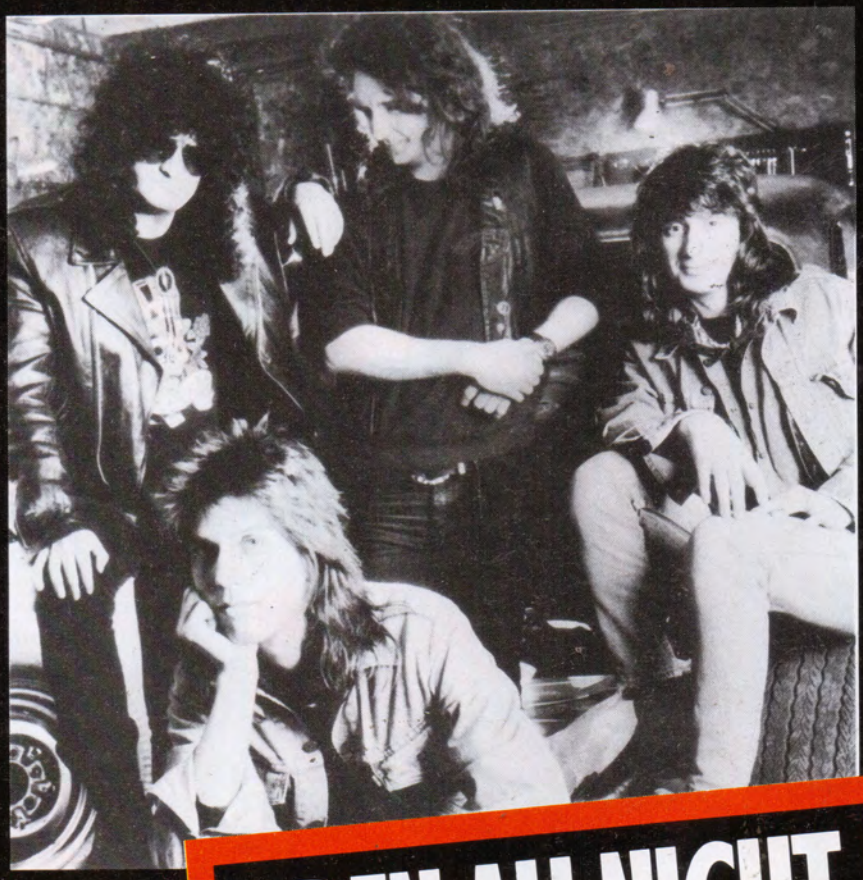

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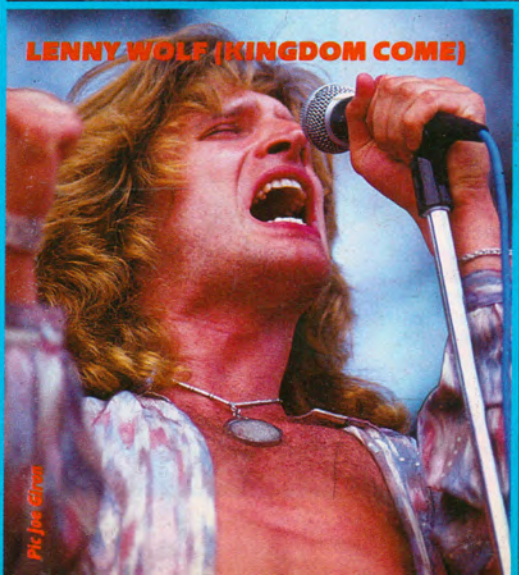
MONSTR

Pic Joe Giron

LENNY WOLF (KINGDOM COME)



Pic Joe Giron

BUSH

RUDY SCHENKER (SCORPIONS

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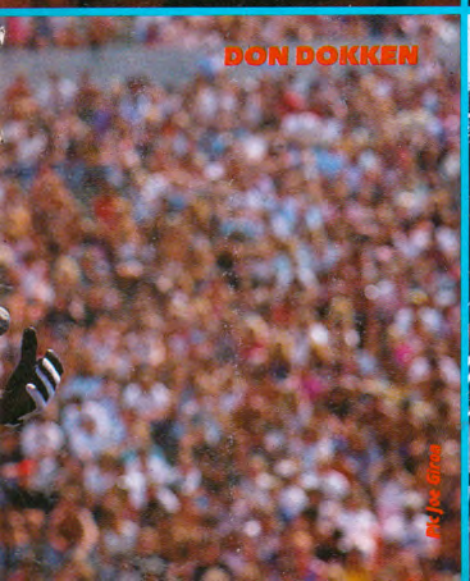

DON DOKKEN

Pic Joe Giron

Pic Ross Halfin

KIRK HAMMETT and LARS ULRICH (METALLICA)

Sweatin' an' scorchin' beneath the frantic Florida sunshine, the biggest and the best slog it out on the stage: KINGDOM COME, METALLICA, DOKKEN, SCORPIONS and VAN HALEN comprise the blockbustin' bill that is currently hitch-hikin' its way across the USA. Full and frenzied report from MICK WALL and STEFFAN CHIRAZI

HERE WE are back at the old 'it ain't the size, it's the quality' business. See, we have our big, big festivals – Donington, Reading, the temperamental Milton Keynes and the almost obsolete Knebworth – but aren't they always, well, a touch scrappy?

Knee deep in shit, an open field that leaves views only for the tall or physically violent, security intent on beating a few 'eadbangers around and sound systems that strangely cut out at the 'worst times' – ie during a lower-billed band's set.

Sorry, but the Americans have this whole festival shebang down pat. There is a smack of American efficiency and understanding to this festival that just seems impossible in Britain.

Look sonny, it don't get much bigger than this. Big monsters Van Halen. Bloody fine monsters the Scorpions. Popular US monsters Dokken. Absof**kinglutely ginormous monsters Metallica. Copy-play monsters Kingdom Come. Yeah, it's all so, so monstrous!

The humidity down here is monstrous, the stadium's an overbearing monster, and keeping up our end is monster critic and world-respected judge of Poison, Mick Wall. Halfin and Giron are taking monster pictures, the stage is quite a monster itself, and the whole set-up is a monstrous success.

There was no confusion, no hassle, and every security guard was courteous and eager to help punters and press alike. I was punching myself to make sure that this wasn't all some weird trip-out fantasy dream. It wasn't. It was all true. The monster has quality as well as size. Truly satisfying.

The prompt 1.30pm appearance of **Kingdom Come** had me smirking before the poor buggers had even played a borrowed note. T'was in this very stadium, trivia lovers, some eleven years previously, that Led Zeppelin caused a riot after leaving the stage 20 minutes into

KONTINUEZ OVER

MONSTROUS!

FROM PREVIOUZ PAGE

their set and with rain pissing from the skies.

Major gigs were banned for years until a pop gig two years ago. Which makes Kingdom Come the first band from the true rockin' sphere to tread the stage since Led Zeppelin.

Clone are Zeppelin. I don't give a toss what anyone says. God knows (yeah, the God that me and Mick both know, the one with a 'Tallica shirt and grubby beard) how hard I tried to be objective about this.

There's Hottonthenews humphing down the phone at me whenever I venture comment; 'Wait until you see them'. There's Lenny Wolf harrumphing off about it being 'simply Kingdom Come music'. And there's 500,000 plus albums sold. Must mean something, methought. Yeah, this is what I saw and this is what it meant.

Led Zeppelin with hairdos. 'Moby Dick'. 'Kashmir'. Plant-approved navel display. Percy-endorsed copy voice. Yeah, yeah, yeah, it's f**king great to see this tribute to Zeppelin open up the Monsters show, 'cause Zeppelin are monsters.

But when the tribute doesn't recognise itself, nay, turns and denies itself and waves some tattered, burnt banner with the words 'original music' on it, then it's like wooaahh. Stop right there. I wanna vomit.

Shit, yeah, I tapped my foot, nodded my head. Got into some of the stuff. But that's because I love Led Zeppelin. Maybe if this obstinate verbal tomfoolery would cease and Kingdom Come would admit what they were, they'd find many more critics giving them something. Until then, I have no time for them. Hell, they even had good sound, as did every band. All the better to hear the stolen riffs with, my dearies. SC

THE CHANTS of '*Metallica! Metallica! Metallica!*' spring up almost immediately Kingdom Come leave the stage. We don't have to wait long: at 2.25pm exactly, the first familiar refrain of weird old Ennio Morricone's theme tune to 'The Good, The Bad And The Ugly' begins wafting from the PA.

It arrives . . . da-da-da-da-da-*daaan*! da-da-da-da-da-*danaaan*! . . . and suddenly the band are there and so is 'Creeping Death'.

The middle of a bright, hot afternoon is a strange place to witness the only-after-dark music of Metallica: you're not meant to picnic to this shit, baby, you're meant to get *wasted*, throw beer around, bang your head against something hard and *do some fuggin' damage*!

The sound is loud, I mean LOUD, and strong, and good – *hella good*, as the band would say. They go straight from 'Creeping Death' into 'For Whom The Bell Tolls', Kirk Hammett peeling out the riff like a knife-thrower, Lars Ulrich making the drums march like an army, Jason Newsted going right with him, tugging on the bass strings, making them hum like a wire. And upfront of everything of course, there is James Hetfield, stalking the stage with the slow, easy grace of a lion sniffing around for the kill, unhurried and dangerous, the hunger in his belly showing itself in the way he strikes at his guitar and growls into the mike.

'. . . Sanitarium' is next. It billows from the stage in waves, like fear itself, running on awful adrenalin alone. When it's over James leans into the mike and speaks to his people for the first time.

"It looks we've got some sweaty motherf**kers out there today! You wanna hear some old shit?" he roars.

We do, and the band pile hard into 'Whiplash'. The set is reaching its frenzied peak now: the band, everybody, locked into it. 'Fade To Black', in particular, is awesome, the guitars writhing like snakes, the drums spitting hate.

'Master Of Puppets' closes the set, the central riff gunned home with relish, the dirty rhythm crackling like a lighted fuse, James riding the lip of the stage, hunched over the mike, Kirk and Jason flanking him on either side throwing mad shapes, Lars out of control behind them, leering over his drums right into the giant fat face of the crowd.

The encore is one long OTT ride through a medley of weirdness. First off, Kirk hammers out a few twisted lines from Deep Purple's 'Highway Star'. Just a few, mind. Just for jolly. Then Lars taps out the opening beat to Iron Maiden's 'Run To The Hills', replete with out-of-tune-guitar – just like the '. . . Garage Days Re-revisited' EP, ma! And then things get serious as the band burst like a flame into the Misfits' 'Last Caress'. Then that in turn segues into Diamond Head's old anthem 'Am I Evil', before the band bring the whole thing full circle by climaxing with 'Battery'.

For me, Metallica were always the most exciting thing about this whole US Monsters Of Rock deal – especially once it was announced that neither Maiden or Ozzy would be taking part. I came to America with that preconceived idea, and Metallica lived up to it. Simple as that.

Hella! There is no other word for it . . . MW

WELL, THERE is no band currently touring harder to follow than the mighty Metallica, and **Dokken**'s entrance was a step down to cruise control and

KONTINUEZ PAGE 14

Pic Ross Halfin

SAMMY HAGAR and EDDIE VAN HALEN

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THURSDAY 7TH: LONDON WEMBLEY ARENA

THE MUSIC ROCKS—THE TOUR ROLLS!

MONSTROUS!

FROM PAGE 12

to the world of slick platinum rock that the kids just lurve. Dokken have the tunes people want, of that there is no doubt.

And Dokken have the solo star to please their fans looking for the musical God. George Lynch is quite a Goddamn guitarist, peeling notes from all areas and spraying the debris in nerve-shattering bursts.

Pity, then, that this truly fine guitarist's performance was marred by a technical problem that at one stage had radio blurring through when guitar was ready to roar. And George, being the committed technophile he is, found that very, very off-putting.

Jeff Pilson is as effective an LA bassist as one could wish to find, his stage moves suitably 'LA' to have the crowd shrieking, and Mick Brown's drumming is just right there sitting next to you. Which brings me to Don Dokken. The man has a very, very good voice, but he must strive for more than just the odd slow saunter sound around the stage with lead in his boots.

Dokken music has a certain bounce and vitality to it that warrants a hop, skip and jump from its frontman, but Don doesn't quite deliver the visuals.

That isn't to say that Dokken suffer popularity-wise. Nah, if there is an LA band being voted 'in' by the fans right now it's Dokken, 'cause they aren't a press love-affair bunch and they don't seem to care too much that that's the case. A very competent and wise choice for the bill, and a band who will always deliver good material. What's more, don't expect them to go away.

THEY SAY it's like 'coming home', being in America, which at face value could be enough to make you wanna laugh heartily and have a stiff drink, but the fact is that the **Scorpions** do not fail to deliver the goods, and that's despite the ever-sharpening, ever-growing knives that are being drawn and waved in their direction.

Look, if this business were a dogfight, I'd feel safe placing my money on the Scorpions. As safe as houses. Can't lose.

The show is paced quite superbly, ballads and speed nestling comfortably between each other, never a glut of one at the expense of the other and always showing a supremely polished stage veneer that has started to become their trademark.

I knew what I'd get, thought I'd be a bit bored, but once again found myself enjoying the Scorpions' songs, mobility and general professional showmanship. Every Scorps song is just that, a Scorps classic. 'Can't Live Without You' . . . pure Scorpions chunk, most certainly not wimpy, and a sure crowd-pleaser, Meine skipping and hopping around like some demented leprechaun escaping for the day.

Take a look at Klaus Meine and you realise that this man has energy you didn't know could be spent. His little dances are absolutely hilarious to the point of pure corn, but his utter dedication and professionalism are still so hard to beat.

Look, the Scorpions know what cuts it out there with the masses, and the calm rejection of a few critics ain't gonna make them change a winning formula. The kids love the clichés with the chords and who am *I* to argue.

I can honestly say that there were many fine moments during the 65-minute set, but two in particular come to mind. 'Don't Stop At The Top', new-age Scorps with a savage thrust of guitar to lift it above the main flow, Jabs ripping chunks from his guitar, Schenker with that manic grin – it illustrates that when it comes to muscle, the Scorpions still have nice firm-toned ones.

But the performance of the classic 'Coast To Coast' won my vote for Scorp-tune of the day. With the heat up, the crowd wired and the sweat running, the slow-pained chords of this epic number rang poignant notes. Meine donned a Gibson and riffed in unison with Jabs and Schenker, making this indeed a memorable moment.

Tampa loved the Scorpions, I was pleasantly surprised by a band that I hoped hadn't lost it. They haven't. The Scorpions still turn in a blinder, that's completely official, and if you don't believe me Sir Michael of Wall will back me up having himself been surprised. I guess some bands really don't stop at the top.

SC

NO MATTER how good or bad their set, one thing the headliner always has over the other bands appearing on an outdoor festival bill is darkness. The sun was still glowering down at the stage as the Scorpions came to the end of their set. By the time **Van Halen** hit the stage, though, the sky was black and the stage lights were on for the first time all day. Night time is the right time. Always.

This was the first time I'd seen Van Halen live since the hoary glory days of you-know-when, so the moment they came on and ripped into the guts of 'Summer Nights' my face was wearing a big idiot grin I didn't expect to lose for hours. Somewhere down the line though the grin turned into a yawn. It happened right in the middle of Eddie Van's guitar solo too, of all places, and I'm still not quite sure why. Let me explain . . .

The first three numbers – 'Summer Nights', 'Black And Blue' and 'Panama' – sounded magnificent; a trio of punches straight to the head that had me reeling, the lights doing their thing, the band doing theirs, and then a giant explosion of pyro to bring the Big Bad Opening to a crescendo.

And then Michael Anthony went into a bass solo. Anthony is a good bass player and no mistake, but you have to be a soddin virtuoso to make a bass solo work for longer than 30 seconds, and Anthony is certainly no virtuoso . . . I'd *much* rather have listened to Anthony pumping out the bass parts to 'Jump' or 'Hot For Teacher', disappointingly neither of which the band have elected to play on this tour.

THINGS PICKED up greatly for 'Running With The Devil', however, and when they followed that with 'Why Can't This Be Love' (featuring Sammy Hagar on rhythm guitar and easily the best number of the night) the grin was back in place, the band were steaming and suddenly the night looked long and never-ending again.

At the end of 'Why Can't This Be Love', Hagar even gave the Big *K!* a mention. Reaching down to try and pull Ross Halfin onto the stage, he said: "I gotta tell you there's a guy from *Kerrang!* magazine in England down here taking pictures tonight . . . Actually, he keeps taking crotch shots! I don't know if he's a fag or what, but if his shots aren't any good we're gonna send him back to England tomorrow on a slow boat . . . "

I laughed at that one all right.

'Mine All Mine' from the new 'OU812' album followed, complete with the second and least boring solo of the night, this time from Alex Van Halen on the drums and featuring a spinning drum-riser and huge amounts of exploding pyro.

Next up was 'You Really Got Me', which was as trashy and cool as it should have been, but – it has to be said – guitar-wise nowhere near as exciting as the version also currently being performed live by David Lee Roth's band.

(Look I'm bored with this comparison shit too, but the fact remains, both acts do the number and in very similar styles so comparisons are unavoidable. The difference would seem to be that Steve Vai still looks and sounds hungry when he tears into it, and these days Eddie plays it about as hungrily as Xavier Russell after an Indian curry . . .)

The new single from the latest album, 'When It's Love', did sound great, though, as tingly as Hagar boasted to Steffan Cheeseburger it would be in his recent feature in these pages.

The keyboards, with the exception of a few bars played by Eddie towards the end of the number, were played by a roadie hiding in the wings, but sounded no less great for it.

'Where Eagles Fly', the first of three Sammy Hagar solo numbers performed tonight, featured Hagar alone in the spotlight with his guitar. The second, 'Can't Drive 55', was next up and moved like a sonuvvadood), Hagar running like a man possessed about the stage, towards the end his arse seemingly on fire with it all . . .

'Best Of Both Worlds' got a perfunctory reading, and then came the Eddie Van Halen Guitar Solo; one of the high points in the Van Halen show of five years ago, these days lacking all the old fire, the old verve and attack, the old vision. Disturbingly indulgent, it goes on and on without ever getting any place truly interesting, collapsing into a lacklustre ride through a bunch of solos he first thought up years ago and has yet to better. 'There's Only One Way To Rock', another old solo number from Hagar, arrived in time to rescue things, but only just.

'Ain't Talkin' 'Bout Love' ended the show far too quickly, a good way to end things of course, but not as good as 'Jump' would have been. I thought maybe they were saving it for the encores, but instead, and for no good reason anybody I spoke to in the crowd afterwards could think of, they encored with Stevie Wonder's 'Superstition' and Led Zeppelin's 'Rock & Roll', neither of which sounded a patch on the originals, ending the show on a strangely anticlimactic note.

There were fireworks at the end, of course, and impressive they looked too. And yet I wasn't up and raving. I wasn't driven wild with pleasure, even though I fully expected to be. Instead, like I said, I was yawning. And no, not because it was way past my bedtime. More like it was way past Eddie's.

Afterwards someone made a joke and suggested that maybe the guitarist should go back to taking the drugs. I don't know about that. I think maybe he should just get his ass out on the road in Britain, Europe and Japan, where he and his band haven't been seen in bloody years, and do something *new* with his life for a change, instead of just doing it for the money, which, at bottom, is what these Monsters Of Rock shows are all about.

More power to you if you *can* earn yourself $300,000 a night; no argument there. But you should make sure you're worth it, old bean.

Otherwise you're just a Monster Of Fock All. Except A Big Bank Account, and who wants to pay money to see that?

MW

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WHITE LION *(from left)*: James Lomenzo, Vito Bratta, Greg D'Angelo (seated), Mike Tramp

Pic Gene Ambo

Kings Of The Jungle

With their second album 'Pride' fast approaching double platinum status in the US, and the single 'Wait' welded to death decks coast to coast, WHITE LION are a happy band indeed. But DAVE REYNOLDS is upset by the lack of UK dates, so guitarist VITO BRATTA passes the Kleenex and promises, "We're definitely coming back"

IT'S BEEN A good few months since White Lion graced the stage of London's Marquee, and since then the New Yorkers have been wowing the arenas of the United States, opening up for Aerosmith and now AC/DC.

The group's highly acclaimed second album 'Pride', released last July, has been selling by the truckload – last heard of going platinum – with the first single, the highly emotive 'Wait', a *bona fide* radio smash.

To get the latest news on the White Lion front seemed like a good idea in view of the fact that the band's label, Atlantic, were about to reissue the 'Wait' single here.

So, let's dial those numbers and see who we get . . . Vito Bratta, White Lion's guitarist, sounds a touch weary, but then it is only noon in the States after all. He's in Cleveland, Ohio – the latest date of the seemingly never-ending 'Pride' tour, which kicked off shortly after the album's release last year and that's seen the group head out on the dusty trail with Frehley's Comet, Kiss, Aerosmith and now AC/DC.

"We started out with AC/DC on Wednesday night in Indianapolis, May 25. We're already experiencing a whole different kind of audience to that which came along to the Aerosmith shows," states Vito. "We were with Aerosmith for only a short time, March to May, but we plan on being with the AC/DC tour till September."

You and the band (that's vocalist Mike Tramp, bassist James Lomenzo and drummer Greg D'Angelo, for the uninitiated) must be over the moon at the sales figures for 'Pride'!

"Yeah, we are! It's incredible. We've sold nearly three million copies and it's on its way to double platinum status now. Nobody wanted to know about us before, but now that we've got a successful album and a single that reached the Top Ten in *Billboard*'s chart, everybody wants to know us.

"The airplay we've been getting for 'Wait' has been the most incredible thing though. Radio stations are playing us constantly and the video to the single was really big on MTV. We're now set to release our second single from the record, 'Tell Me', which MTV are already showing the video for.

"I think that it's been a combination of everything – touring and radio exposure – that's helped the album become a success. The thing I'm most happy about is that we didn't write songs to be a commercial Top 40 band, so it's the rock fans out there who've been the ones coming to our shows and buying the records.

"I was actually really worried that because we've had such a big hit with 'Wait' the rock fans, our base audience, would start drifting away because of our popularity, but that, thankfully, hasn't been the case at all.

"On the whole it'll be interesting to see what happens throughout the Summer because the competition is getting quite fierce now. Both Van Halen and the Scorpions have just released strong albums and there are gonna be some killer tours out here this Summer. We've got the Monsters Of Rock shows, Iron Maiden, Judas Priest . . . rock's coming back again in a big way!"

White Lion have been out on the road for nearly a year now, when do you come off to do another record?

"We officially stop touring on December 23."

Bloody hell!

"Tell me about it! But, Dave, I can't complain. We were sitting on our butts in the basement doing nothing for too long. We were just waiting to get out there and tour, which we're doing now."

WHEN THE band came over to Europe they certainly left their mark on the people who were lucky enough to see them. The three Marquee shows were completely sold out, leaving many a poor soul outside in the cold, such was the demand to see the rock 'n' roar quartet.

"We weren't really happy about those shows," admits a somewhat disappointed Bratta. "They were not the best we've done, we didn't play anywhere near as well as we're capable of. Everything was such a rush, the equipment was bad, there was no security in the place to keep the kids away from the mikes or off the stage and we got bummed out. I was really surprised at the crowd response we got though.

"The only reason we're here today is because of the support we received from Britain, that's why we feel really bad about doing a bunch of shitty shows.

"What pisses me off more than anything is that there were so many kids who didn't get to see us, either because they couldn't get into the venue or because they couldn't afford to get to London. The tour wasn't booked right. When we come back, and we *will* come back, we want to play the whole country, not just three shows in a London club."

Because of the problems encountered at the Marquee gigs – at one point on the first night Vito sounded seriously out of tune – many sceptics, including a few of the posin' 'musician' element present – claimed that White Lion were nothing more than another hyped-up bunch of Yanks unable to pull it off in a live situation. Vito is furious.

"That's really rich coming from fellow musicians! Maybe it's jealousy? I dunno, maybe we did suck! It's hard. We just didn't play as well as we can and you know as well as anybody that we *can*, Dave! The thing is, we didn't come over as a big, pompous band just doing one show at Hammersmith Odeon and that's all. We're not like that at all. We came over and did some shows for the kids who had supported us since the 'Fight To Survive' album and we're just sorry that things didn't work out as well as we wanted."

HOW MUCH do you feel the band have progressed since those 'Fight To Survive' (the band's first LP) days.

"Oh, it's a whole different thing now. We've got tighter, got to know the songs a whole lot better and we're much better on stage. I think we've got the equipment now to pull things off that we could never do before."

What's it like to play arenas rather than just clubs every weekend?

"The arenas are actually more comfortable to play, but you need those club gigs to learn your craft, to reach a stage of maturity where you can move into the arena circuit."

What kind of set have you got for your opening stints at the arenas with the likes of Aerosmith and AC/DC?

"With Aerosmith we only got a 40-minute set, so we played the 'Pride' album with the exception of 'When The Children Cry'. Now that we're with AC/DC we've been given an extra five minutes so we can do everything from the record."

No material from 'Fight To Survive'?!

"No, we don't do anything from that because we really don't know which songs from 'Pride' to take out of the set. And 'Pride' is the record that the crowds who come to see us are obviously more familiar with, because the first LP was only on an indie label."

Once this mammoth tour ends what do you intend doing then?

"We'll be taking a month off before starting work on our third album in January. We've been pretty busy writing for it whilst we've been on tour. We didn't really want a break of two years between albums but the situation just developed that way.

"The one thing we won't do is try and write more songs like 'Wait'– we're not a Top 40 type of band. Mike and I can't write like that, we're not the kind of people who sit down and deliberately write songs for the radio. Who knows, we could end up with an album that sounds like Metallica! The one thing I can say is that the next record will certainly have a happier feel about it because we're a really happy band right now!"

And why not? With a hit LP and a hit single *plus* getting the opening slots on some pretty big tours I'd be severely doubting their sanity if White Lion were a miserable bunch of f**kers! It seems that they're content to stay an opening band for the duration of this year.

Says Vito: "We don't want to rush into a headlining situation. Even though the album is selling, we're sensible enough to know that whilst a great many people are buying the record the same number of people won't come and see the band live. I've seen too many bands with successful records go out on headlining tours only to suffer from lack of ticket sales. We're being very cautious."

From the point of view of British audiences, White Lion know that they have your support more than anybody and want to come back as soon as they can to make up for the lack of gigs, not to mention quality of performance, as soon as their schedule allows.

"We're definitely coming back," assures Vito. "We're all really looking forward to it. It's our home from home. We owe a great deal to our UK fans and the press."

And from a band possessing four genuine guys I doubt very much they'll forget you or I, either.

Down But Not Out

One harsh word from the poison pen of RAY ZELL and a band either crawls away to die a sad and lonely death . . . or they re-emerge like some rampant rock 'n' roll butterfly, it seems. The latter is exactly what the TATTOOED LOVE BOYS did. Now they're back 'n' better 'n' ready to take on LA . . . or Southend

Pic Göran Lindsjöö

TATTOOED LOVE BOYS: we're talkin' up-endin' the JD and munchin' the empty bottle . . .

"THEY'RE GREAT, ooh, look at the singer's hair, you better say they're great!" threatens me girlfriend as we watch a video of the Tattooed Love Boys' previous Marquee appearance. The video was presented to me durin' the followin' interview because I hadn't been in attendance at that particular gig, and drummer Mick Ransome seemed ultimately confident that it would put paid to my past criticisms of the band. Aaannnd . . .

Gone is bassist Dee Zee Kaye's not-so-rock 'n' roll-bloke-from-the-kebab-shop hairstyle! Gone is the almost nauseatin' pretentiousness, replaced by a whole crate-load of F-U-N! Gone is vocalist Gary Miélle's ludicrous US accent as he struggles endearingly to talk . . . almost British?!? And here, here, *here*, is one helluva party-band with one helluva guitarist in CJ!

Not only does the axe-wizard sport possibly the healthiest suntan in rock 'n' roll, but his infectiously pop-rock 'n' Metal rivvums and gushin' lead work can only be compared to Cheap Trick's Rick 'I act like a bozo – but I don't play like one' Nielsen at his bombastic best!!!

But wait, rock-pickers, there's mmm-more! I reinvestigated the TLBs recently released 12" EP and . . . and it spoke to me! It said: "You've finally woken up haven't you, you dim-witted f**ker!"

You got it, buttercup, we're talkin' up-endin' the JD, munchin' the empty bottle and spittin' the red-stuff!

OH WELL, so there we were, Mick 'Have a pint . . . have two!' Ransome, Gary 'What does "panty-waist" mean?' Miélle and yours truly in a corner of the *K!* office as far as poss from the madding crowd. . .

"The EP is actually an independent," announces wide-boy Mick, "but none of the band had to put the money up – we had a financial backer. We didn't waste our time sendin' demos round, we thought it'd look better sendin' a record. I mean, if you get a record land on your desk (who's got a desk?!) I'm sure you'd pay more attention to it than 'Jeez, another cassette? Chuck it!'"

For pure musicianship it could almost be said that you've got more to offer than the exalted likes of Tigertailz an' Wolfsbane put together, which puts you almost in the same league as Soho Roses (for some reason this last comment raises more than a chuckle . . . !) . . . so why isn't there the same buzz?

"I don't know," Mick says, genuinely perplexed. "That's a real difficult question to answer. I mean, you tell me. It's somethin' we've obviously thought about . . . I mean, why has everybody at *Sounds* and *Kerrang!* gone overboard on Wolfsbane?"

There are people at *Kerrang!* who haven't.

"Who is he?" snaps Gary in mock surprise, followed by mucho laughter.

"Wolfsbane don't have a product out – but they've had a feature. But let's be fair about it, we done OK out've *Kerrang!* . . . mainly through you!" continues Mick.

But even I haven't been too kind.

"Yeah, but you've been constructive," says Gary.

Mick adds, "I wouldn't argue with anythin' you've written, and if you watch the video of the last Marquee show which you *missed* (oops!) you'll see we've rectified the criticisms of your last review.

"Ha! When I rang you after that review you thought I was gonna call you a c**t, didn't ya?

"We've toned down the American-isms, but we're very American influenced. We can't deny it.

"If I gave you a list of my favourite bands, barrin' Waysted, I don't think there'd be a British band on there.

"We don't hold out much hope for us gettin' a British record deal. I mean, look how difficult it is to get someone from a record company to come to see ya . . . even at the Marquee for Chrissakes!"

SO WHY doncha sell-up an' move to LA? Maybe the novelty factor of you bein' British will be a big juicy plus.

"Yeah, it could definitely work," says Mick. "People tell us all the time. But who are you gonna get to set you up – yer not talkin' a couple of hundred quid for a holiday!"

"So what's the answer?" Gary asks me, rather deadpan, as if he's wonderin' why I'd ask the question.

Well, if there isn't an 'answer' to you gettin' to LA, why do you exist if you don't think there's a particularly bright future for the TLBs in Britain, or London, or Southend, or wherever it is you build yer sandcastles?

Mick: "Well . . . we're savin' up to buy a shovel."

Gary: "Or extend the pier to LA."

"Yeah, SOUTHEND PIER HITS LA!" exclaims Mick. "With the money we make from every gig we'll build an extension to LA . . . we'll be well in our 70s by the time we get there! Haha!

"Look, Ray, in the pub earlier you said you've gotta be really brave to have the name of your unknown band tattooed on yer arm . . . (Mick proudly displays his Tattooed Love Boys design) . . . *that's* how much I love this band!"

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Life Without Booze

STEVIE RAY VAUGHAN knew it was time to stop drinking when doctors told him the inside of his stomach was beginning to resemble the surface of the moon. It's been 19 months now since the guitarist – on tour this week in the UK – touched a drop of the demon alcohol. For STEVE 'KRUSHER' JOULE, it's been a mere 19 *seconds* . . .

THURSDAY, OCTOBER 5 1986 at the Palais in Hammersmith was the last time Stevie Ray Vaughan and Double Trouble played in this country. And at that time, as I recall, the rumours flying about were of a particularly ugly nature. Drugs, booze, hospitals, floozies, guitars, rockin' mercilessly . . . you know the sort of thing.

It seemed Stevie was illing bad, *so* bad that he was coming straight from the hospital, playing and then splitting right back to that hospital bed. Even at the Palais bar only minutes before the band trod the boards someone was saying that he'd never make it and our money would be refunded on the way out. Bullshitters, don't you just shit 'em?

Certainly not looking in the best of health, but then green has never really been one of my favourite colours, SRV led his band through a set using no brakes on the corners and no mercy on the strings.

'*Someone capable of saying as much with a single sustained note as the speed brigade often do in a five minute solo,*' wrote Paul 'Sink The Pink' Henderson in his review of the show (issue 131). Words so true that I bought him a large Pink Lady five nights in a row.

SO HERE WE are some 20 months later, and SRV's about to play in London town again. A good enough reason for getting on the old Transatlantic Facts Line and finding out a few . . . FACTS!

Something that Stevie told me early on was that he hadn't touched a drop of liquor in 19 months. I tell you, I nearly dropped my bottle of Crown Royal (a Canadian Devil Juice SRV had recommended to me some years ago) and my axe hand went weak at the wrist. Hadn't had a drop of liquor in 19 months, I asked?

"That's right, one day me and Tommy (Shannon, Double Trouble bass man) just looked at each other and went: 'Wait a minute, we've gone too far!' And Tommy hasn't had a drink in those 19 months either. There's also two crew members who are doing the same thing. We do it one day at a time and that's the most important thing to us right now, just staying sober, because that way we're able to do what we do and do it well."

Suddenly I was feeling kind of strange about all those beers and Crown Royal chasers I'd been drinking all afternoon.

At the time of our little chat SRV was out on the road in the US touring with Robert Plant, and

SRV: "That's the most important thing to me right now. Just staying sober . . . "

I wondered how it had been going.

"Real well, we've been having a lot of fun, though we have to play a limited set. But we're looking forward to touring Europe where we can get back to our full set, which is about two hours and 45 minutes, and those moments where we'll be coming up around the bend towards the end of a song and I'll get an idea and it's like – 'OK, let's try this!' And sometimes we'll play 45 minutes without stopping."

What about the band, Stevie? How about a few . . . *facts*?

"Well there's our drummer Chris 'Whipper' Layton – the 'Whipper's' short for whippersnapper. I've been with that guy about 12,13 years. I first met him in Joe Sublett's (saxophone player on 'Soul To Soul', SRV's last album) kitchen, we played together in a few bands before Tommy joined us.

"I met Tommy in 1969. I was 14 years old, playing this after hours club, and Tommy walked in. It was in fact the night he had left the Johnny Winter band. He and some other musicians were on their way to California to form another group, and Tommy and I became good friends. Within two years we were playing together.

"And then there's Reese (Wynans, keyboards). He'd been with Delbert McClinton for years, I'd been a fan of his playing and we'd jammed a few times. We'd both show up at the same club and we'd both end up jumping on stage together. And all of a sudden I'd hear this piano or organ that was just right, no questions, it was just right and I'd turn round and there would be Reese waving and smiling at me.

"It's funny, 'cause I had home phone numbers on Reese and he had home phone numbers on me and we kept missing each other. But finally Joe Sublett (that man again) walks into the studio with him and we talked, we played and we were both really excited. So we asked him to join the band but he had some family deals to sort out, because at the time he had made it clear he was quitting Delbert McClinton's band to stay home. So he went back home and talked it out with his wife, came back, sorted the situation out and said to me, 'Do you still want me in the band?' I said, 'Let's go!'"

EARLIER THIS year there had been a strong rumour that SRV was going to play with Mick Jagger's band in Japan. So what happened?

"Yeah, that's right, I was approached for that project – but unfortunately our schedules clashed and there was no way I could do those gigs. Joe Satriani ended up doing those shows."

And talking of shows, how about these European gigs? Are they promoting a new album?

"No, we're just coming over to play, then we go back to America where we'll spend about a month putting the finishing touches to songs for the next album. And hopefully when that's recorded we'll be back over here playing some more shows to promote it."

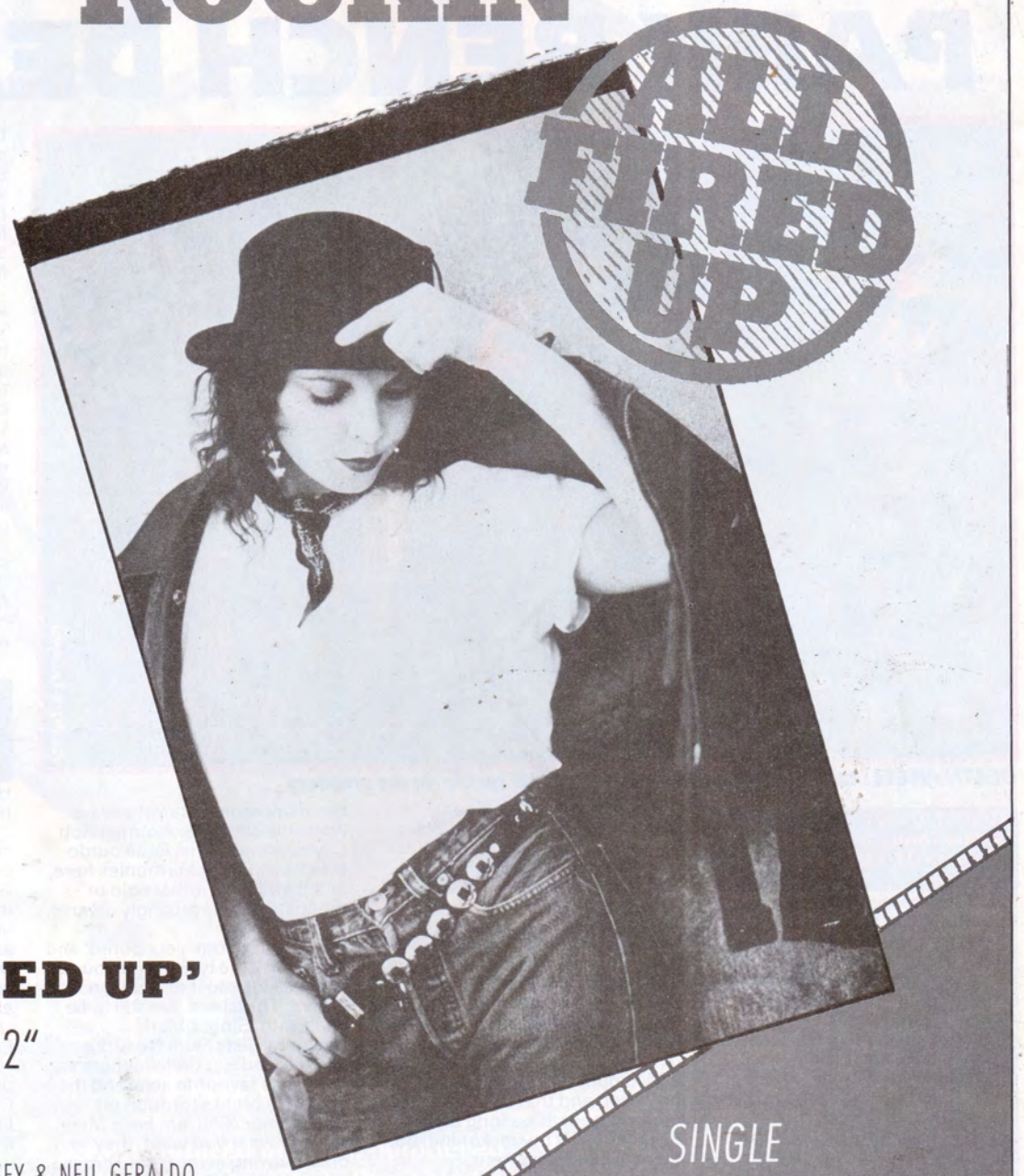
And finally, just how hard was that '86 Palais gig?

"The only reason it was really hard for me to play was that the lights were so low. They were so close to us that when they turned on the front truss it would literally burn us. It was making me feel as if I was going to be physically sick, and that was something I couldn't afford to do 'cause my stomach was all torn up. A doctor had told me they were expecting ulcers, and they didn't find any . . . they actually found that my stomach looked like a 65 year old man's stomach, with hundreds of small cuts in the lining. It had been from me putting things in my drinks . . . specific things, er, drugs, you know . . . and I didn't realise that everything would recrystalise in my stomach. And you know that's not a good thing."

So, boozers, let that be a lesson to you!

PAT BENATAR

ALL FIRED UP AND ROCKIN'



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REKORDZ

PARK BENCH DEATH

DEATH ANGEL: taking a well-earned rest from their rockin' in the greenery

Pic Mark Leialoha

DEATH ANGEL
'Frolic Through The Park'
(Enigma D1-73332 import)
KKKK¼

I'VE BEEN hearing so much about this album, the second from Bay Thrashers Death Angel, and now here it is and we can hear for ourselves what it's all about. This is the album that's supposed to elevate Death Angel right up there, not only as a premier Metal group, but as a band of progressive excellence, of musical richness and innovation. In short, a masterwork.

'Frolic Through The Park' isn't quite a masterwork, but it is an album of stunning depth and colour, with a variety of moods and textures unheard of among nearly all Thrash and certainly not expected of a band on their second effort. I can only imagine what these guys will sound like on their fifth album.

As different from 'The Ultra-Violence' (their debut) as that record is from the latest piece of blurred crap by the likes of Napalm Death or other such out-of-control Speed demons, 'FTTP' showcases a Death Angel that's not afraid to experiment or change what was a winning formula. And even if a coupla those said experiments don't always work right, Death Angel still come up smelling like roses for giving it a fair shot.

Of course, it's not a complete change. '3rd Floor', 'Mind Rape' and 'Guilty Of Innocence' all Thrash along at maximum velocity, with killer riffs steamrolling atop the whipcrackin' percussive sorcery of Andy Galeon. There's an added punch to the songs, however, and that's in their compactness. It's a long album, 50 minutes by my reckoning, but there are no fillers here.

There are memorable choruses prevalent as well, more so than on the last LP. '3rd Floor' is as accessible as it is crushingly heavy, while 'Why You Do This', the LP's first epic track, has a refrain that changes speeds in the wink of an eye yet imprints itself on your brain.

Slow and grinding, pulsing with unrelieved tension, 'Confused' abruptly winds down into a bluesy, bottom-heavy jam. 'Shores Of Sin' enters epic fantasy territory, with Maidenesque lead breaks and more unpredictable yet always welcome changes. Axemen Rob Cavestany and Gus Pepa outdo themselves with harmonies here, and their leads, either solo or together, are surprisingly diverse throughout.

We're not done yet. 'Bored' and 'Open Up', the two songs bound to cause the most dissension among Thrashers, are still to be dealt with. Singer Mark Osegueda lists Faith No More and the Red Hot Chili Peppers as two of his favourite acts, and the influence breaks through on these songs. Call 'em Funk Metal, call 'em what you want, they're a drastic swing away from Thrash. Do they work? Part of the time. 'Bored' chugs along at one pace, not particularly taking its shuffling riff anywhere, and the song kinda feels unfinished. 'Open Up', on the other hand, delves almost into rap before lighting up with a majestic, Zeppelin-like chorus that displays the full range of Osegueda.

Yes, every great album features a muso who has taken tremendous steps forward from his last work and, in this case, although *all* in DA have matured considerably, it's Mark who wins the prize. Swooping and diving, soaring and screaming, coasting from a murderous growl to a smooth, beautiful near-whisper, Mark has grown past his Death Metal stance of the first album and bloomed into one of New Metal's finest vocalists.

The production on the album is a step up from 'The Ultra-Violence', full of sharp edges and highlighting the right elements, and the reason why I've docked three quarters of a K is simply because parts of 'Bored', 'Open Up' and 'Mind Rape' occasionally show seams. And oh yeah, the much-ballyhooed cover of 'Cold Gin' kinda let me down too, being a pretty straight run-through with no real surprises.

But the bottom line is Death Angel have created an album that's gonna turn more than a few heads and quite possibly make them the talk of 1988. You deserve it guys. DON KAYE

AEROSMITH
'Anthology'
(RAW LP037)
KKKKKKKKKKKKKKKKKKKKK-KK (one for each track!)

HOW MUCH is too much and how much is not enough?

Aerosmith's 'Anthology' crackles with the contained sheer energy of 22 breathtakin' tracks! All the ol' classics are on parade, includin' the 'Live Bootleg' version of 'Walk This Way'. And some Zell faves too in 'You See Me Crying', 'Sight For Sore Eyes' and the grrr-eatest ass-kickin' exercise in souped-up 'n' sassy raunch 'n' roll, 'Lick And A Promise'! The KILLER!!!

Conspicuous by its absence though is 'Mama Kin'; 'Dream On', which aptly closes the show, bein' the only cut on offer from the 'Smiths' '73 debut. Still, compiler and sleeve note scribbler, one Ian R Attewell, probably spent many a hot sticky night sobbin' over omissions and ponderin' on why it couldn't 'ave been a triple album instead of a double. Or even a nine album box set come to that!

Y'know, as much as I highly recommend this, it also really pisses me off. I mean, eleven bleedin' years of collectin' Aerosmith and some bugger can come along and soak-up these prime-cuts from the CBS catalogue in one poxy purchase! You bastard! RAY ZELL

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NUCLEAR ASSAULT 'Survive' (Under One Flag FLAG 21) KKKK

THRASH IS already starting to get boring. There are far too many bands around who are prepared to cobble together albums out of a fierce yet clumsy backbeat, a bunch of speedy but easy shagged-out chords, and Janet And John-style lyrics. Against this mediocre pap, the good can sound positively brilliant. Which is why an album like 'Survive' – not a particularly outstanding album – sounds good.

For a start – and *what* a start – NA have Glenn Evans, a high-revving, highly-tuned, well-oiled precision drumming machine.

He's of the typically Thrash persuasion for sure, but still a player who brings a deft touch and exceptional finesse to bear on his substantial virtuosity.

Whilst not breaking any new ground in terms of songwriting, there is at least a feeling that the songs were thought about and *written* rather than the more common impression of component parts having been flung together with as much apparent planning as a mid-air collision. The downbeat moments of respite from the frenzied Thrashing don't sound like lame excuses for a breather, and some of the guitar solos appear to be fuelled by sparks of inspiration rather than just the high-octane explosive favoured by the pilots of six-string dragsters.

Lyrically there's a mix of over-used post-holocaust nonsense, 'ordinary' Metal nonsense, and a couple of slices of social comment contained in 'Equal Rights' and 'Fight To Be Free', all of which, by the way, sit on the lyric sheet rather uneasily alongside Led Zeppelin's 'Good Times Bad Times' (an odd choice for a cover?). But, I suppose, what's the point of going for decent lyrics when most are spat out in the usual 90 per cent unintelligible fashion.

But it's the great big chunk of that difficult-to-put-your-finger-on 'stuff' spread liberally between the building-blocks of 'Survive' that provides a surprising amount of the album's strength. It's the same 'stuff' that will probably help NA survive the burn-out/musical holocaust that will inevitably hit Thrash in the same way that it ran a much needed hand of quality control through punk.

But NA needn't worry. 'Survive' should prove to be a major step in the construction of a resilient bomb-shelter.

PAUL HENDERSON

VICTORY 'That's Live' (Metronome 835 884-1 import) KKK½

VICTORY HAVE been through an awful lot of undeserved hassle in their short career. After a debut LP on CBS stiffed pretty badly the label kicked them off the roster like a shot. Ever since then the German quintet (fronted by American vocalist Charlie Huhn) have consistently proved how wrong that decision was with a couple of excellent follow-ups.

'That's Live' is a raw collection of Victory's best songs; two from the 'Victory' debut, three from 'Don't Get Mad Get Even' and four from last year's 'Hungry Hearts' LP. It's a glowing tribute to the band's live prowess, the production giving the material an extra kick up the ass.

Yeah, the quintet deliver a real 'balls out' performance. They open with a swift one-two in the tasty forms of 'The Bigger They Are (The Harder They Fall)' and 'The Hunter' and add simply killer versions of 'Arsonist Of The Heart' (full of Peter Knorn's pumping bass) and 'One Track Mind, amongst others, along the way. Watch out also for the riotous finale in 'Are You Ready', Tommy Newton and Herman Frank's guitars screaming in passionate pain.

What tends to spoil the record is that the 'fade in/fade out' technique has been employed between tracks. A live album to my mind is one that runs continuously, like the Kiss albums of yore, giving much more of a concert feel rather than just a collection of live recordings slapped onto two sides, as is the case here.

Also, Charlie Huhn's raps are a bit clichéd, a bit Sammy Hagarish, but that isn't to say the man isn't a good singer, far from it. Since his recent surprise departure, Victory have been desperately searching for a replacement. Huhn suited this group down to the ground and he'll be missed.

Despite the odd flaw 'That's Live', recorded in Hamburg a few months ago, is proof that these boys have been ignored for much too long.

DAVE REYNOLDS

OVERKILL 'Under The Influence' (Megaforce/Atlantic pre release tape) KKKKK

AFTER OVERKILL showed us just how good they really are live with their 'F**k You' EP on the Musik For Nations label, we now have quite a breathtaking release in the form of 'Under The Influence' – a very appropriate title after seeing the amount of German beer these boyz kan put away!

'Shred' opens the akkount, great chugging riffs spewing out of Bobby Gustafson's geetar, although the toon itself does have that Anthrax/Metallika tinge about it, especially in the vokal delivery of Bobby 'Blitz' Ellsworth, but knowing these guys I'm sure it's just a piss-take.

Thankfully, however, the rest of the album is pure Overkill – KKKRRRUUUNNNCCCHHH ROKK! 'Never Say Never' koulda sat on the soundtrakk of a James Bond movie, but the same kan't be said for 'Hello From The Gutter', obviously a toon about Overkill's New York hometown. These kidz must live a gutter-like existence, cos you kan sure feel it in their musik as Bobby Ellsworth skreams, '*Hello from the gutter, we've been expekting you!*'. Atlantik really should release this kut as a single – who knows, it kould even be a hit! But fear not Frashers, coz it's bakk to the 'eavy stuff on 'Brain Fade', which kould quite easily be a follow-up to Exodus' 'Brain Dead'.

So what else is there? Well, how about krakkin' open a bottle or three to 'Drunken Wisdom' and then 'eadbanging like krazy to 'End Of Line'? Bassist DD Verni komes into his own on 'Head First' with a delightful bass run – bass first, eh DD?! '*We're komin' in head first!*' kry Overkill, and they mean it.

'UTI' ends on a loud note with 'Overkill Three (Under The Influence)', which is the kontinuing Overkill story on the fear of life – well that's the way I hear it, and if you've heard parts One and Two, you'll see what I mean.

Yeah, this really is a wonderful rekord and I must say it took me kompletely by surprise. Let's hope Overkill make it over to the UK for a tour this year, but until then, chekk out 'Under The Influence' and have a beer for me!

XAVIER RUSSELL

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GOING DUTCH

ADRIAN VANDENBERG then: with dapper bow tie

NOW: blow-dried and bare-naveled

VANDENBERG
'The Best Of Vandenberg'
(Atco 790 928-1)
KKK¾

ADRIAN VANDENBERG'S done pretty well for himself, doncha think? From playing guitar in his own band (featured here), he moved slowly up the echelons of hard rock, turning down the Thin Lizzy gig replacing Snowy White in order to concentrate on his own band. Three times David Coverdale asked Adrian to join Whitesnake. The third time he accepted, and the rest is blow-dried, bare-naveled history.

This album, compiled by our very own Derek Oliver, comprises tracks from all three Vaandenberg albums; their 1982 self-titled debut, 1983's 'Heading For A Storm' and 1985's 'Alibi'. Vandenberg were one of those bands continually touted as the 'next big thing' – but, sadly, one of those that never quite got there.

There's no doubting that the material is mite patchy here; the strained 'Rock On', for example, is surely out of place on a 'Best Of . . .', especially when laid beside such rock hard gems as 'Wait' and 'Pedal To The Metal'?

Vandenberg (the man), however, always had the ability to write in a wide variety of styles – and the bloozy 'Your Love Is In Vain' no doubt had a hand in impressing the then equally bloozy Dot Coverversion. The fast 'uns, the slow 'uns, the little instrumental widdly-widdlies, whatever's your foible, Vandenberg could cater for it.

We all know it's cash-in of course, but better being ripped off for something worthwhile than something that's not. And don't forget it, Vandenberg were once a very happening Dutch export.

But what of the other guys who were all integral parts of Vandenberg (the band)? The legendary stripy-trousered vocalist Bert Heerink, bassist Dick Kemper and drummer Jos Zoomer . . . where are they now?

Look, just don't buy this expecting to hear Whitesnake and you won't go far wrong.

ALISON JOY

GORE
'Mean Man's Dream'
(Red Rhino RAVE1-A import)
KKK½

THIS ONE'S a real oddity. Gore are a three-piece from Holland who play wholly instrumental music that, according to their bio, '*Could make the band the missing link between hard rock and Hardcore*'.

I wouldn't go that far, but I certainly give these Dutch weirdos credit for originality. Each side theoretically contains five tracks, but they mostly run together so it's difficult to tell where one ends and the next begins. On the whole, the music is wildly improvisational, careering through riffs and rhythms just long enough to start to get a grip on it before the whole thing changes again.

I would say Gore, with their feedback-laden sound, have more in common with bands like Big Black than with the Crumbsuckers, and the overall tone of the LP is unsettling and occasionally creepy. With titles like 'Meat Machine' and 'Mean Man's Dream', you're forced to wonder what kind of lyrics these songs might actually have.

In fact their first LP, 'Hart Gore', *did* include a lyric sheet, even though that record didn't have vocals either . . . strange minds at work here, for sure.

Still, Marij Hell (bass), Danny A Lome (drums), and Pieter de Sury (guitar) would probably take that as a compliment. Heavy as hell in its own bizarre way, 'MMD' is avant-Thrash guaranteed to give you the jitters.

DON KAYE

RAMONES
'Ramones Mania'
(Sire 925 709-1)
KKKK

A LITTLE over a decade ago, the Ramones were shaping the sound of New York punk – a wall of guitar chords and deadpan lyrics nailing down simple but fast songs, a dozen or so of which could be packed into a rapid-fire, twenty-minute live set, and 14 of which were crammed into 30 minutes of vinyl for their 1976 'Ramones' debut album.

Between 'Ramones' and last year's 'Halfway To Sanity' they've released gems like 'Road To Ruin' and the quite superb 'Rocket To Russia' – featuring such Ramones classics as 'Rockaway Beach' and 'Sheena Is A Punk Rocker'. They've also had turkeys like 'Pleasant Dreams and particularly 'End Of The Century', due mainly to bad choice of respective producers.

But for the most part the Ramones have released a series of albums that have continued to bear more or less that same, very individual stamp: Ramones-ised '60s American 'bubblegum'.

'Ramones Mania' is a pocket-sized version of the Ramones' output, and a good one at that. A 30-track double album that is an excellent compilation of tracks distilled from ten albums. The abovementioned pair of classics are here, along with other essential party soundtrack ingredients like 'Cretin Hop' and 'Rock 'N' Roll High School', and there's not a real duffer in sight.

Unless you've got a sizeable slab of the Ramones catalogue, 'Ramones Mania' is a highly recommended purchase. If you haven't got *any* Ramones albums, then it should be an essential one. PAUL HENDERSON

STONE
'Stone'
(MCA 42175)
KK½

HAVANA BLACKS
'Indian Warrior'
(Parlophone 777-790567 1)
KKKK

FOLLOWING THE interest shown in Peer Günt, it would seem that the wildebeast are on the rampage. Helsinki has unearthed Stone and Havana Blacks, determined to meet the competition head on. In the latter's case they succeed, but Finnish funny-Speed has never been my plate of snails.

Not only do Stone have the cheek to chart their album in the HM import listings, but also to send out Stone-rubber blocks to anybody that might need encouraging. A little unfortunate that the marketing strategy is funnier than the vinyl.

Stone will probably achieve notoriety for castrating Europe's (remember them?) 'Final Countdown'. The ultimate insult works well for a while but wears off when you worry if Stone aren't being serious. They go some way to equal Tankard in the lovable bozo stakes but hiccup badly with atrocious vocals and an unpleasant inconsistency to their music. Well produced and good for a quick laugh, 'Stone' is squashed between rubber bricks and a hard place.

If Havana Blacks have a fault it's probably that 'Indian Warrior' is a little too consistent. Having ripped off everything that ever moved in the early Seventies and squeezed it through Crazy Horse's riff factory, the results are no mean achievement.

The one moment of variation from the staple formula of Kingdom Company Zeppelin shapes and things is the title track itself. It's really only here and on 'Run With Me' that Guts' tempermental vocals take on an extra dimension. 'Indian Warriors' itself would not sound out of place in Springsteen's repertoire.

Elsewhere they crank out a mess of blues and some of the best driving friction since Coney Hatch's 'Devil's Delight'. Slaves to tradition, Havana Blacks' second album is a keenly-observed and finely turned splash of sense.

CHRIS WATTS

GUNS N' ROSES
'Live From The Jungle'
(Geffen Japan P-6270 import)
KKKK

GUNS GOODIES! Yeah, in the wait for the follow-up to 'Appetite For Destruction', this 'ere Jap rap comes as somethin' of an oasis in a depressingly dry desert.

So what's on it, I hear you screech, cash poised an' at the ready. Well, chaps an' chapesses, the Gunners have treated us to a vinyl working of a couple of their live covers, as well as a whole host of other 'Roses rousers.

Of the two covers, AC/DC's 'Whole Lotta Rosie' is undoubtedly the best, featuring lightning guitar work from Slash and Izzy on a song that causes total pandemonium live. Covering a classic can be a mistake, but GN'R take it all in their cool-dude stride, stamping their own brand of rampant sleazehem right the way across it.

Dylan's 'Knockin' On Heaven's Door' loses some of its atmosphere away from the sweaty concert hall – there's nothing intrinsically *wrong* with it, it just works better off vinyl.

The rest you know: 'Shadow Of Your Love' showing the noize boyz at their meanest, loudest, crab-walking best; the slower 'Move To The City'; and lastly the trashalong untogetherness of 'It's So Easy'.

Closing is the regular 'Appetite . . . ' studio version of 'Sweet Child O' Mine'. Gawd knows why, but there it is.

For manic GN'R heads only.

ALISON JOY

SCHYTE
'The Darkness Comes'
(Metalmaster MET 103 import)
A teensy-weensy bit of a K

I MEAN, they just haven't got a f**king *clue*! About *anything*! If bands like this wanna make a demo (and 'The Darkness Comes' is a poor one at that), that's fine. But considering the finite quantity of oil (from which we get vinyl) in the world, they just shouldn't let amateur-hour bands like this *near* the stuff. It's such a bloody waste!

Kerrang! space is limited and valuable too, so I'm not going to take up more than is necessary tell you the basics regarding Schyte: Italian, four-piece, can't play, can't write songs, the sound itself if awful. In a nutshell, Schyte by name, shite by nature. And the airhead at Metalmaster who signed 'em up must be the Pinball bloody Wizard *himself*!

PAUL HENDERSON

HALF ASLEEP

PAT BENATAR: looking like Francoise Pascal

PAT BENATAR
'Wide Awake In Dreamland'
(Chrysalis CHR1628)
KKK½

LET'S MAKE enemies. When she's not playing the Queen Of Sheba in the sun then Pat Benatar has turned her hand to writing some superlative rock/pop. I was always almost a fan. Hated the live album and most of 'Tropico' after a while, but felt confident that the successor to the new brutal direction captured on 'Seven The Hard Way' would be *immense*. Ho, hum.

The 'Best Shots' Christmas package was a bit of a laugh, eh? How they can release a Benatar compilation without 'Hell Is For Children' is a little mystery, but it flew out of Woolies faster than Pat could cry 'Alimony!'. I had a friend who used to cry over 'Love Is A Battlefield'. Her mum used to whistle 'We Belong'. For a while I was sick of Pat Benatar.

But back to making enemies. I was always more a fan of Neil Geraldo than Benatar herself. His underrated guitar playing pulled wifey out of the bars and transformed the package into a sparkling radio band that relied as much on his playing as Benatar's vocals.

Yes, yes, *yes*, she can sing. But I still don't believe that Benatar has the voice that has been heralded as the greatest sound since Belinda Carlisle. The *band* made such tracks as 'Walking In The Underground' and 'Le Bel Age' special. 'Invincible' was a triumph of Georgio Moroder's engineering. Geraldo created the star and Banatar switched the image. Out went the silly skirts and leotards. In came tomboy, street chic that suited the tiny body. Now she has a hat and looks like Francoise Pascal.

If seven was the hard way, then nine is the nondescript way. There's nothing really wrong with 'Wide Awake In Dreamland'. There's plenty of 'Tropico' but only the ghost of 'Seven The Hard Way'. Unfortunately it merely swirls around the mediocre aspects of both.

Amongst the lightweight, digital fillers are some rare nuggets. 'Too Long A Soldier' preys on Geraldo's Spanish acoustic as did 'The Outlaw Blues', and lifts the lilting melody. 'Suffer The Little Children' lyrically revisits an old chestnut, but is driven by synth drums and Japanese keyboards instead of the original's grit.

In fairness 'All Fired Up' (the single) and 'Cool Zero' are special. Benatar's vocals are firey and evenly controlled, Geraldo splashing his guitar with style and for several minutes my hopes were high. But 'Wide Awake In Dreamland' never ignites with any lasting passion.

Cool, calm and collected music by people brainwashed by the Cars' 'Drive'. All very hummable, professional and created to immaculate specifications. Take it to the beach with middle age.

CHRIS WATTS

SKAGARACK
'Hungry For A Game'
(Polydor pre-release tape)
KKKK½

NOT FOR the weak of heart, these Danish melodic rockers Skagarack. Two years ago they treated us all to a tremendous debut album that had praise pouring from the lips of every critic and fan in the land, some even going so far as to say that they thought Skagarack to be the true saviours of Metal and melody. Me? I took note, quickly catching them live in concert at the Reading Festival and later at the Marquee before passing judgement. Naturally I agreed with the general body of opinion marking them down in that infamous little black notebook of mine as a band to watch.

Rumours have been surrounding Skagarack for a long time: some indicated that they had split up, while others simply claimed that they had lost their recording contract. Well bollox to all that, because here in my own cassette deck is the brand new Skagarack album – and it's quite a surprise if the truth be known, because like the doom maker I am I felt inclined to believe those awful rumours. Sod it! Let's press 'play'!

Holy shite! I wasn't expecting this at all. The eternal melodic rock formula updated with intense verve and sincere shoe shine. A solid, slick and utterly infectious sound for arenas, landing on the ears like a better version of Whitesnake or Rainbow. With tremendous arrangements and intense drive, Skagarack prove themselves to be one of the finest and most articulate groups in town. Yes indeed, for the most part they unleash an invigorating set of fierce melodic rockers written with heart and education only to rub shoulders with stacks of buoyant ballads. A touch too much for myself I'm afraid – listening to this sort of stuff is becoming mighty dangerous for health reasons alone!

Purest AOR all right, with eleven songs that stand firm and fashionable even in a time when hi-tech rocking is in big vogue. In Skagarack we have a band who are not afraid to smack us in the mouth with huge guitar riffs or genuinely vicious melodies. Both loud and subtle, the songs are accessible and memorable, leaving you satisfied after just one solitary spin.

There's a whole bunch of cracking songs to listen to but the best of the bunch must surely be 'Joanna' for melody beyond the course of reasonable duty, 'She's A Liar' because of its wicked Whitesnake connotations and 'Take Me Home Tonight' for the best hookline since Journey's 'Stone In Love'.

Special mention and a Blue Peter badge to Torben Schmidt who goes beyond even the mighty Coverdale to bring you the best vocal performance in the entire history of the world. Oh, and before we check out, let's not forget Jan Petersen's wonderful guitar solo on the all-instrumental cut 'Sweet Dreams'. Effective and electric!

DEREK OLIVER

SEDUCE
'Too Much Ain't Enough'
(IRS Records IRS-42152 import)
KKKK

SEDUCE ARE an authentic power trio from Detroit, and they have the big, beefy sound so commonly associated with acts from that region. The MC5, the Stooges and Ted Nugent have all directly preceded Seduce, and all have an influence on their music. You'll also find Metallica, Motörhead and T-Rex lurking around in Seduce's second LP (their first for IRS), 'Too Much Ain't Enough'.

The sound is thick, with massive slabs of guitar motored along by hammering drums. What sets it apart, though, are the hooks that the group come up with – catchy breaks and choruses powered by the melodic yet balls-laden vocals of bassist Mark Andrews.

It's the songs, sung with such feeling and played with enthusiasm, that allow Seduce to shine over the occasionally sloppy production, which gets the heavy sound yet veers into muddiness once in a while.

'Any Time Or Place' kicks things off in foot-stompin' fashion, yet it's the second cut, 'Watchers', that grabs me every time I hear the chorus: *'Watchin' people pick through my garbage/ Little kids poke holes in their arms'* are lines sung with honest emotion that I can't forget easily.

'No Use' and 'Empty Arms' cruise along, the latter employing a more balladic stance, while 'Crash Landing' and 'Accusations' hurtle along at full throttle with a monstrous barrage of riffing and leads from guitarist David Black, while Andrews occasionally reminds me of Dave Meniketti in all his glorious prime.

Finally, there's 'The Slider' – sleazy and grungy, slippery and not even wet . . . Marc Bolan would have approved and it puts Glam poufs like Faster Pussycat and Poison to shame.

The more I listen to this LP, the more it kills me. Seduce are just powerfully heavy rock that blows your ears out and leaves you humming at the same time. Alright, muthas, I'll admit it . . . I'm Seduced!

DON KAYE

FACE TO FACE
'One Big Day'
(Polygram pre-release tape)
KKK½

ABOUT SIX months ago I got the strangest of telephone calls. Some bod on the end of the line was rabbiting on about the re-emergence of Face To Face as a force to be reckoned with. Who? Yeah, that's right, a two-bit, no hope American pop rock group called Face To Face. Now for those without a clue as to the significance of what we're talking about, Face To Face recorded two fairly interesting albums for the massive Epic label, the last one, 'Confrontation', appearing early in 1985 before the band were unceremoniously dropped from the company due to a severe lack of sales.

Strangely, they've reappeared three years on with completely the same line-up, including the sumptuous pouting vocals of Laurie Sargent. Where they were once an amiable power pop American rock and roll band singing good catchy songs without getting the cringe-o-meter into overdrive, they now seem like a severe cross between Lone Justice and Katrina And The Waves.

The most striking change to have taken place is with Laurie's vocals. Where she once sounded very melodic, like Pat Benatar, she now comes over all sort of ethnic, more in tune with the Linda Rondstadts of the Emmylou Harrisses of this world. The band, too, have stepped back a pace, leaving hi-tech adult pop in the bag and drawing their inspiration from the likes of Tom Petty's Heartbreakers and Nils Lofgren.

It all works to best effect on a variety of tracks including 'Never Had A Reason', a naive ballad highlighting earthy mid-American values, 'I Believe In You', a striking power ballad, and 'The Grass Grows Greener', a tremendous acoustic-based ballad with intense piano and some extraordinary fiddle playing.

So why only three-and-half Ks? Well, the Face To Face of 1988 can't in any way be classified as a hard rock band and that, my friends, is the main bone of my discontentment. Had there been heavier riffs or more guitars and less rustic vocals then the K-rating could quite easily have shot through the roof. Am I making myself perfectly clear?

DEREK OLIVER

STONE FURY
'The Best Of Stone Fury'
(MCA 42208 import)
KKKK

THE BLURB on the front cover of this record reads, *'Featuring Lenny Wolf, the lead singer of Kingdom Come'*. Can you smell a cash-in, kids? Can you smell the sweet aroma of dollars? I can.

Before there was Kingdom Come, German singer Lenny Wolf was the mainman with Stone Fury. Together with partner Bruce Gowdy, an American guitarist, he recorded two albums for MCA before splitting to discover fame, fortune and a slightly miffed Robert Plant with his Kingdom Come project, Derek Shulman's wet dream.

Currently Kingdom Come are on the road in America as part of the Monsters Of Rock tour package. Money is to be made, MCA still have rights to the Stone Fury stuff so it seems like a jolly good idea to cobble together five tracks each from 'Burns Like A Star' (released in 1984) and 'Let Them Talk' (1986).

To be fair, the chosen tracks are a pretty decent representation of what both Stone Fury albums were all about. 'Burns Like A Star' (produced by Andy Johns) was a pretty solid hard rocker whilst the Richard Landis-murdered 'Let Them Talk' was a modern dance/wimp/whatever rock disappointment to fans and Lenny Wolf alike.

The five songs from the first album are cult classics, especially 'Break Down The Walls' (Lenny does Klaus Meine) and 'Mama's Love', the most Zeppelinish track on that debut release. Actually, when 'BLAS' came out there were many Zep comparisons made even then.

It's easy to see why the second album sold very few copies. Gone was the bombastic approach, the guitars and the drums. In their place were synths, a 'modern' production more akin to a Robert Palmer record than a Robert Plant one and a batch of songs that wouldn't have been out of place on a Tony Carey/Planet P LP, such as 'Babe' or 'Too Late'.

The way I see it, both Stone Fury albums can usually be located with a fair amount of ease in cut-out bins and second hand stores, so why not locate both at a far cheaper price *combined* than waste dosh on this? Every home should have a copy of 'Burns Like A Star' anyway.

The four-K rating given to this album is for the material, *not* the concept.

DAVID REYNOLDS

JAMES YOUNG
'Out On A Day Pass'
(High Dragon HD 031 import)
KKK

THE SECOND solo album from Styx's giant-of-a-man guitarist arrives at a time when I've finally got around to realising that, looking back, Styx were actually rather *good* – and not, as I'd hastily decided at the time, a bunch of overblown pompous wimphem wallies.

So with high hopes of a full-blown rock-out from the man who put the Metal into all those old albums, I drop the needle in the groove and stand well back. Then creep forward and turn it up. Then sit down and frown.

Sadly, ol' JY has used a rather blunt knife in his attempt to slice up the mustard. Sure, he's assembled a very interesting bunch of sidemen – including Styx drummer John Panozzo, Utopia drummer Willie Wilcox and ex-Jan Hammer/Whitesnake/Mick Jagger bassist Colin Hodgkinson – but the end result is just a little too mediocre.

His voice fits that description perfectly, for instance. Now we know he's not the greatest singer in the world, hell, he wasn't even the greatest singer in Styx, but here it's barely good enough. Maybe that's down to the production – JY making his debut – or maybe the songs just ain't strong enough.

Whatever, only the title track and Side Two opener 'Love Me Tonight' really crank it up full – earning most of the Ks. Elsewhere 'Maggie', using Priest's 'Killing Machine' riff, and 'Toys For American Boys', borrowing his own 'Heavy Metal Poisoning' riff, *almost* make it while a reworking of 'Young Man' from Styx's 'Serpent Is Rising' is interesting but, er . . . dispensable.

One of his own lyrics sums the situation up perfectly. On the snappily titled 'Dark Side: The Contrary Nature of Man' he intones, *'Being good seems as boring as hell'*. Yup, that's about it. . .being *very* good would have been much more exciting.

The good news though is, as the album title suggests, Styx have not broken up, they are merely 'working on separate projects'. So says JY in the record company blurb. There's hope for us all. . .set your sights on them hills!

NEIL JEFFRIES

ULI JON ROTH/ELECTRIC SUN
'Earthquake'/'Firewind'
(Metal Masters METAL LP123D)
KK½ for 'Earthquake'
K for 'Firewind'

HAVING ACHIEVED rather successful import sales and created a bit of a cult following with these two LPs in 1979 and 1980, former Scorpions guitar hero Roth has seemingly agreed to Metal Masters releasing the two records as a double package, the first time they've been released in the UK.

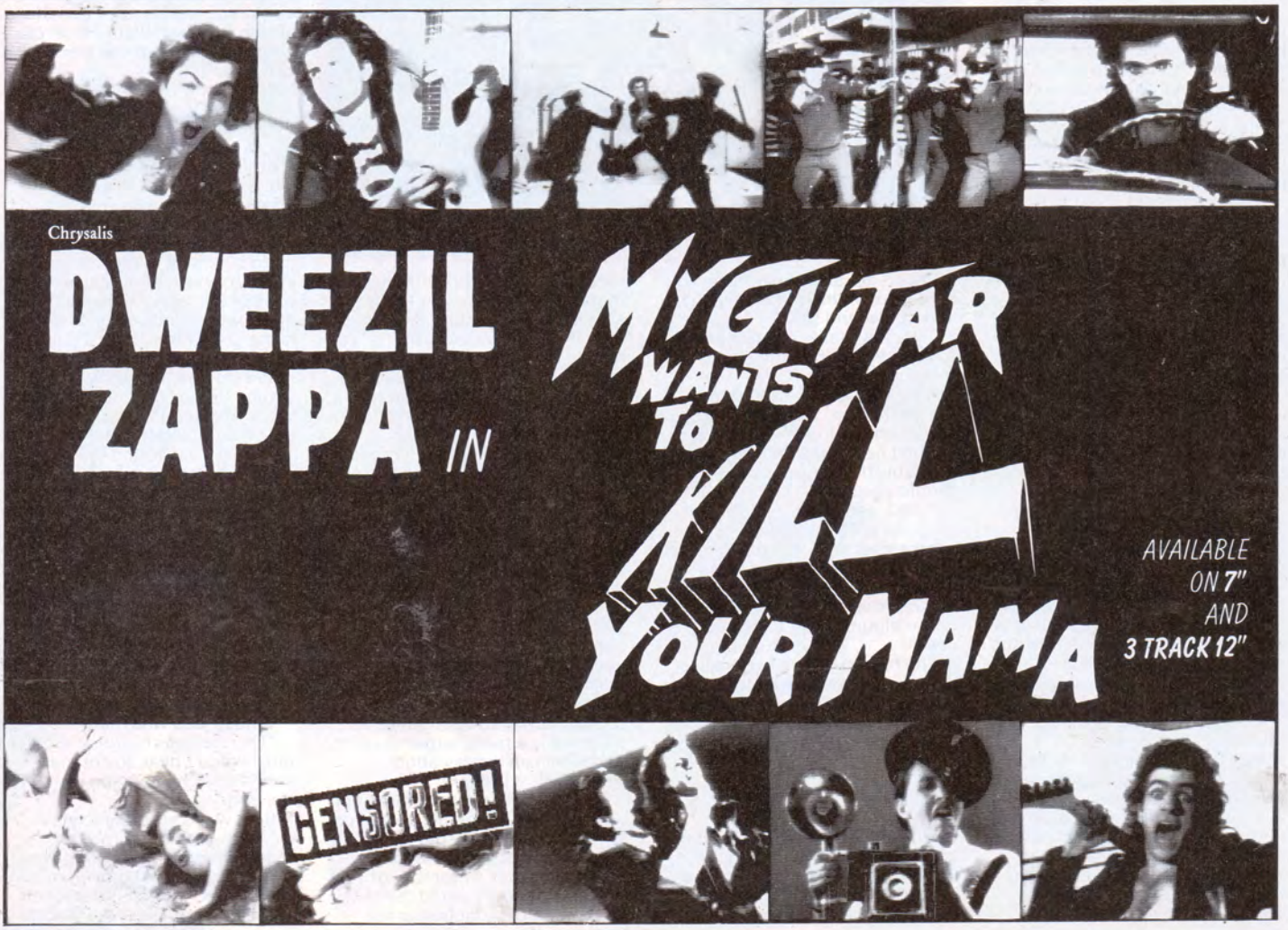
I would've thought that anyone who had wanted these records would have picked up on the originals long ago.

Uli Jon Roth may be a good Hendrix impersonator but his singing ain't worth a shit. In fact, it's this that spoils both records, especially 'Firewind'.

'Earthquake' gets by on having a quite brilliant title track and instrumental piece that combines Jimi Hendrix, Tangerine Dream and Pink Floyd all wrapped up in one acid tab cut. 'Firewind' rarely sees such excellence, it coming only briefly on 'Hiroshima', the rest of the LP being totally unlistenable due to Uli's wailing (on 'I'll Be Loving You' he sounds like a very pissed Mark Knopfler!).

If you're a Roth fan, well that's fine, but if you're not then avoid these records at all costs.

DAVE REYNOLDS



RIDING THE RANGE

Two months ago legendary ex-Led Zeppelin guitarist JIMMY PAGE invited MICK WALL to his studio in the country outside London for a world exclusive interview. Mick was the first journalist to hear Jimmy's new solo LP 'Outrider' after which they talked about the album and about Zeppelin past, present and future. A more recent update to this major interview will follow as a second instalment very soon . . .

JIMMY PAGE was cool and down to earth. We drank beer, looked through his collection of guitars and enjoyed a frank and often witty interview. In his own home he was relaxed, friendly and conversational.

What follows is an almost verbatim transcript of that interview. A legend speaks, so read on . . .

Jimmy, your album, 'Outrider', your first as a solo artist, is just about to be released. It was actually recorded right here in this studio?

"Yeah, it was recorded here and mixed here."

How long did it actually take to make?

"Well, it was made in about a nine-month period, but that was including holidays and things like that. I did sort of concentrated bursts along the way. For instance, when I had the other musicians in, we were in for about two or three weeks, and then when it came to my part, which is overlaying all the guitars, I had a few days off in between so that I could recharge my batteries on ideas."

It was originally going to be a double album, wasn't it?

"Well, it was. That, I suppose, also took up some of the nine-month period, because I recorded enough tracks to make it a double album but it was just too much of a gruelling task. I mean, coming up with all these ideas for the guitar overlays and that, I thought for the sake of my sanity I'd keep it a single."

I laugh. Was it strange working on your own this time? Because obviously in the past you've recorded a lot with bands.

"It really was, yes absolutely. You get to the point where you've got guitar overdubs to do if it's not a really good take. Sometimes the guitar will just come flooding out and other days it's a struggle. Those are the days you reinforce chord structures or do a vocal overdub or a bass overdub or whatever with another member of the band."

It's what you might call an album of two sides, isn't it? I mean, Side One is very rocky, very up-front, very aggressive, but Side Two is blues.

"There is a heavy blues content in it, yeah. As well as electric guitar I wanted to try and incorporate acoustic guitar and blues playing just to give an overall sort of spectrum."

Was there any reason why you split it down the middle like that – sort of fast and slow?

"No, not really, it just seemed to feel better when they were put together like that."

It's a very guitar-orientated album. I mean, you sound like you're letting loose in a way I haven't heard you let loose since probably the Zeppelin days. Would you agree?

"Well, yeah. You're right, it is all guitars. There's some synthesiser on it, but that's guitar synthesiser as well. That was the sort of master plan of it, to make an album which was primarily a guitar album. I don't sing, you see."

The reason I ask, of course, is that you seemed a lot more restrained on the two Firm albums. I just wondered if it was a conscious move, to say, 'well I've done that, now I want to come out and flash it up a bit again!'

"Well, with the Firm I think there were guitar parts within the songs. Say, for instance, 'Live In Peace'; a keyboard number that Paul (Rodgers) wrote. The guitar only needed to come on in sections on that. But with this and that note it was like a full frontal attack with the guitars."

Of the nine tracks on the album, three are instrumentals, the remaining six tracks feature no less than three different singers – John Miles, Chris Farlow and Robert Plant, of course. It's an interesting mixture of styles, and of course they all write their own lyrics as well, don't they?

"That's right. Well, I wanted to use Chris Farlow because he has such a strong identity to his voice, and after working with somebody as immediately identifiable as Robert, I needed somebody with that strength of vocal character. I think you can tell from hearing the album that it really worked, we worked well together on that. John Miles is technically a really super vocalist, and what can we say about Robert? He's brilliant."

First of all let me ask you about John Miles. Obviously, a lot of us know him from his solo career in the '70s and so forth, and more recently he was a member of Tina Turner's band. How did the two of you first get together in the studio?

"Well, I'd actually jammed with him in Ibiza. That's the first time I'd really met him. When it came to making the album I knew that he had a great voice and I thought it would be worth calling him up and seeing whether he'd like to come in."

And of course he said yes.

"Yeah."

He's also going to be the singer you'll be using when you begin your tour with your own touring band, right?

"Yeah. As I say, he's extremely versatile within his vocal approach because the way he's singing on this album is totally different from the sort of work he did, say, with the Alan Parsons Project, and even on his own album. I mean, he's really stretching out on this."

Of course, the singer people are going to be most intrigued about you working with on the album is Robert Plant. He wrote lyrics and sang on one track, 'The Only One'.

"That's right."

How did that come about.

"Well, I played on a couple of tracks on his album and I guess it's this temperate thing of working together. We're really good mates anyway, and when I had the track I thought it would be perfect for Robert if he wanted to do it, and he really enthused about it. I gave him a cassette copy of the tape and he came down with reams of lyrics and we had a great time."

What's it like working together in the studios these days? Is it similar to the way you used to work when you were in Zeppelin, or is it completely different now?

"I guess it's bound to be different. But we still get on in that sort of working environment, as far as sparking off each other."

You mentioned that you played on a couple of tracks on Robert's latest album.

"That's true."

There's one in particular called 'Tall Cool One' which you play on. Right at the end it has all these old Zeppelin riffs sampled in there.

"Yes." He laughs.

Whose idea was that?

"Oh, that was his idea. When I did it I didn't hear any of that stuff. I think he put it on right at the end."

So it was a surprise to you?

"Yeah, it was a surprise. I mean, there was one song which was from 'Whole Lotta Love'. We just winked at each other when that came on. The 'Whole Lotta

KONTINUEZ PAGE 30

Pic George Bodnar

Pic Robert Ellis

RIDING THE RANGE

FROM PAGE 28

Love' song was there when we did the track, but he actually came down here after he'd mixed it – and it was an eye-opener." Jimmy laughs, "He knows what he's doing."

Did you like that? Do you think it works? Because I think it's quite sweet, really.

"Yes, it's amusing."

ON SEVERAL of the tracks on your new album, I notice you've got Jason Bonham playing the drums with you.

"That's right."

Of course, a lot of people will know Jason is the son of John Bonham, who was the drummer in Zeppelin. Is Jason also going to be your permanent drummer when you go out live?

"Yeah."

Do you think his presence playing alongside of you is going to raise a lot of eyebrows . . ? It certainly raised mine!

"Possibly. He's certainly got the sort of power in his drumming which is . . . I mean, it's just right for me, anyway. As far as raising eyebrows, I would think favourably when they hear what we're doing. Especially in a live situation."

Do you think he sounds like his father used to sound?

"He's got the same approach with his bass drum. Mind you, his father taught him to play drums. He encouraged him virtually from the point where he could sit on a drum stool."

Didn't Jason used to come along to soundchecks?

"He did. There was one amusing story when we were playing Knebworth, which was actually our last British gig, and we were doing 'Trampled Underfoot' at the soundcheck. Playing along, concentrating on the guitar, I looked 'round and Jason was on the drums."

You're kidding!

"Yeah, it was so John could go out front and listen to his sound balance."

But you didn't actually know . . ?

"So, in other words, that's the approach that Jason had."

How old would he have been at that point?

"Goodness, I don't know, nine? Nine or ten."

Wow. Now, aside from Jason Bonham and John Miles who we both mentioned, who else are you going to have playing with you when you go out on the road?

"A bass player called Durbin Laverdi. He's South American."

Right, he also plays on some of the album.

"He plays on a couple of the tracks on the album. Well, three actually."

So it's basically going to be a four-piece?

"Yeah."

Is John Miles going to be playing any guitar on stage?

"He may play a little guitar, but mainly it'll be vocals and keyboards. I'll try and take care of the guitars myself wherever possible," he laughs.

When does the tour actually start, and where? Do you know?

"I'm not sure exactly where, but I should think it'll be around August/September."

Are you looking forward to that?

"Oh, absolutely."

Is touring still a very big part of your life?

"Oh, playing in a live situation is, because of the feedback you get from the audience, and the audience to the band, and it's just the whole thing that builds during the night."

What kind of show do you think we can expect from the Jimmy Page band when you go out now?

"Well, pretty varied. I mean, it's obvious there will be a lot of rock'n'roll, because that's basically what I am: a rock'n'roll guitarist. But there will be quite a bit of blues as well."

Acoustic?

"Acoustic numbers . . . I'll also be including some of the trademarks I'm known for from the past, so it'll be quite a balanced show."

So how much of the new album are you going to be playing?

"I should think probably all of it."

Really?

"Yeah, yeah."

Interspersed with bits from your past?

"Yeah."

Will you be playing any material from the two Firm albums?

"Yes, so it will be quite a cross-section."

What about, for instance, the 'Death Wish II' soundtrack album. Will you be doing anything from that?

"Yeah. Probably about three tracks from that."

And Zeppelin, any Zeppelin songs?

"Yes, possibly."

Really?! I laugh.

"Possibly."

Which Zeppelin numbers would you like to resurrect do you think?

"Um, in fact, we haven't really got to the point where we've rehearsed those yet, so we'll have to see what comes out of it. I'm sure there will be something."

Is it a whole dodgy area for you, like, 'Oh! I can't touch that one because that one's associated with them too much?' For instance, 'Stairway To Heaven', would you consider doing that live?

"Yes, I'd do that live. In fact, I would definitely do that live, but as an instrumental."

Right. Because you don't think anybody else should sing it?

"Well, I think the audience would probably sing it if Robert's not there," he laughs. "I think that's the way it should be."

Can we expect to see the old bow?

"Old bow – yeah! Absolutely, yeah. I've got a few more tricks up my sleeve as well."

I was going to say, the way technology has moved on so fast recently I suppose you can do all sorts of miracles with that thing, now.

"Yeah. Not only that, as you say, with the new sorts of effects and gadgets at your disposal – with the new technology there's many other ways to incorporate those without the bow."

WHEN YOU were with the Firm with Paul Rodgers, you seemed to deliberately avoid playing anything from the Zeppelin era.

"Insomuch as we also avoided any Bad Company material as well."

Of course, yes. Is it a relief now as a solo artist to be able to say, 'Let's do one for the heck of it!'?

"Well, at this point . . . I'm sailing the ship on my own, so to speak. I can do whatever I want. The good thing about the Firm was that we did a mini-tour of Scandinavia and we played in England at Hammersmith Odeon and the reaction was fantastic, and even more so by sheer measure that the album hadn't come out.

"So we were doing a two-hour set of material that they really hadn't heard at all. And yet, there wasn't any shouting for any numbers from either camp, from Bad Company or Zeppelin, which I think was fabulous. You know, it's very rewarding."

What actually happened with the Firm in the end? Why did you decide to call it a day?

"Well, primarily I didn't want to get knocked into an album, tour, album situation. The way it would have gone from that point in time – I wanted to start branching out with some of my own ideas."

In retrospect, do you wish that you had come out with a solo album first, before you got into the Firm?

"Well, the way that the course of events ran it wouldn't have been like that. No, I think the time is right for me to do a solo album now. I've plucked up courage finally to do my solo!"

Wasn't it that you and Paul Rodgers first considered the idea of forming a band together after you both appeared on the American leg of the Arms Tour?

"Yeah, that's it. The next project I did after that was the 'Death Wish' soundtrack, and from that point I had that material. There was about three numbers, I'd say, that you could really do on stage. But we did do the Arms Tour with Jeff Beck and Eric Clapton."

Right. Because there was a period just after Zeppelin folded, a three or four year period, when it was almost as if you'd become a recluse. Nobody seemed to know what you were doing.

"But then, I guess, so did Paul, because Bad Company finished touring before we did. So he hadn't worked from that point either."

So basically, it was the Firm that dragged you both back out of . . .

"Well, it was the idea and the concept of actually putting a band together so we could get out and play and just really enjoy ourselves."

Was that a very tricky period for you, just after the demise of Zeppelin? Did you have doubts?

"Oh, well, obviously. I was shattered at the time. I lost a very, very close friend."

Sure. Did you ever consider knocking it on the head and retiring? Did it get that bad at any point?

"There was a point after that where I hadn't touched a guitar for ages and I just . . . It just related everything, you know, to what had happened, the tragedy that had happened. But I called up my road manager one day and said, 'Look, get the Les Paul out of storage'.

"He went to get it and the case was empty! I think somebody took it out and borrowed it. They shouldn't have, and it eventually reappeared. But when he came back and said the guitar's missing, I said, 'That's it, forget it, I'm finished.' But it turned up and thank God it did!"

Otherwise you wouldn't be here today!

"That's right!"

JIMMY, LOOKING back on the time you spent with Led Zeppelin, is there any one particular period that you think of now as your fondest?

"That's a difficult question, and I could go on for hours about the fond memories I have. It was always exciting, in one way or another. There was a high point virtually every six months.

"One of the most surprising times, actually, was when we went back to the States. It must have been about 1974, and we did two open-air festivals, one after another. These were the first two dates on the tour and there were, well, 50,000 people on each one. And that was just the band on its own, because we didn't have a support act, and we thought, hey, what's going on?!"

Was that the first time it really hit you how enormous the band had become?

"I guess, in a way, yes. I mean, I knew that we were pretty big, but I hadn't imagined it to be on that sort of scale. In fact, even now I still find it difficult to take it all in, just how much it all meant, you know?"

And how much it still means to a lot of people, of course.

"Exactly, yeah."

Do you think that if John hadn't died when he did, the band would still be around today, making records and touring?

"Oh, I sincerely hope so. I think so, yeah, from the sort of discussions we were having just prior to John's death. We were going to go to the States on tour anyway. And then we would have been revitalised after getting back on the road, because that would have been the first really big tour we'd have had for quite a while. I'm sure that would have been enough of a stimulus to get us in the studio, and probably doing . . . who knows what! Every album was so different from the previous one.

"I guess that was one of the best things about the band – that it was always in a state of change."

You know, it seems over the last couple of years there's been this huge resurgence of interest in Zeppelin, and a vast critical reappraisal as well. How do you explain the influence that Zeppelin still have on so many of today's new bands?

"Well, I *can't* explain it. Obviously what we were doing, the energy we were putting out, touched a lot of people, and it's wonderful to have been part of

something like that. I guess it's every musician's dream to have been in a band like that. I'm just fortunate to have been there, and honoured to have been there. It's quite interesting, really, all these bands that are using it as a textbook.

"I mean, literally quoting from the textbook, as opposed to just reading a textbook and then reinterpreting," he laughs.

I wanted to ask you about that, I mean, have you heard this band Kingdom Come yet?

"Kingdom Clone?"

You obviously have, then! I laugh. It's unreal, don't you think?

"Um, I've heard the album a couple of times. I must admit there are a few moments when there were sort of ghosts walking out – the ghost of myself so many years back, you know?"

I mean, not just Kingdom Come, I'm thinking here of bands like Whitesnake, Cinderella, even people like the Beastie Boys stealing riffs and turning them into hit singles for themselves. When you're sitting at home and you get bombarded with all these people ripping off all your old licks, how does it make you feel?

"Well, I'm expected to go into a rage. To tell you the truth, when I saw Whitesnake's video and there's a part where the guy starts playing with a bow, I actually fell around laughing . . . Literally. I was sitting on the bed watching it, and I promise you, I fell on the ground laughing.

"I mean, if he can be that cheap, that's all right. Because I've heard it – in the song they don't even use the bow, it's all in that part. That's how silly it can become, that someone would actually do that and be prompted into standing there with a bow. I find it a bit cheap."

Yeah, I know what you mean. Funnily enough, though, I heard that John Lydon – who in his guise as Johnny Rotten with the Sex Pistols was always famous for accusing Zeppelin of being dinosaurs and has-beens and the rest of it – can't stop singing Zeppelin's praises.

"That's good."

In fact, I also heard that he rang Robert up and asked him for the lyrics to 'Kashmir' because he wanted to cover it. Did you hear that story?

"I did, actually, yeah. I think it's great. It's good. At least he's being honest about it."

Right, right. We laugh. At least he's actually doing the real song!

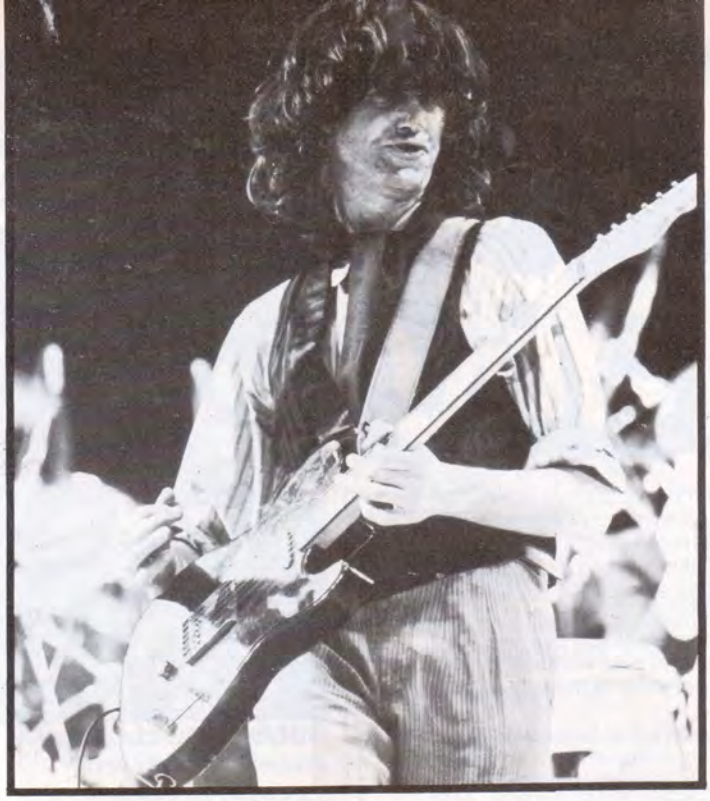
"Absolutely, yes."

I suppose that the next obvious question would be, does it ever make you wanna get out there and show these people where it's *really* at, like actually put the band back together? Would you ever consider that?

"Well, I don't know whether the time will come for that or not. At the moment, Robert's got a solo career which is working very certainly. I don't know. Who knows? I mean, as far as it goes, I really want to go out there and have a go on my own at the moment."

TELL ME, what are your main memories of Live Aid? I was actually out there in Philadelphia that day, watching you, so I have some memories of my own. But what are *your* memories?

"My main memories, really,



were of total panic. Initially, I was just going over there to play with Robert to do the Honeydrippers stuff, but it sort of snowballed to where John Paul Jones arrived virtually the same day as the show and we had about an hour's rehearsal before we did it.

"And that sounds a bit of a kamikaze stunt, really, when you think of how well-rehearsed everybody else was," he laughs. "But it was, under the circumstances, certainly the right time to get together again."

So you didn't actually know that it was going to happen till about an hour beforehand . . . when John Paul Jones turned up?

"Well, no. I mean, I knew the day before, a couple of days before. It was really close. Because of the reasons for having Live Aid anyway, I think it was great that we *did* do it. Even if we only had an hour's rehearsal. I mean, our spirit was there as much as everybody else's was!"

Getting back to the present, not only have you got your first solo album about to be released, but you've got a brand new band to back you, you've got new management, a new record deal. Are all these deliberate moves made by you to conspicuously break with your past?

"Oh, not to break with the past. It's more just a new extension . . . it's a solo career. I just wanted a totally new team to battle the fresh horizons with me, really."

As simple as that?

"As simple as that, yeah."

Presumably you'll be doing a video to go out with your first single from the album, 'Wasting My Time'?

"That's right."

As somebody who in the past said they disliked even the idea of putting out singles, how comfortable are you going to be working within the video format?

"Well, the first time I did any videos was with the Firm. So I have had experience with videos. Prior to that, I mean as far as playing involved, it was obviously 'The Song Remains The Same'.

"That was far better . . . far more the way I like to see things, because it was a live show. In fact it was two shows that were actually shot, and we used the best material from either night. But with videos I think they do become a bit tiresome when you have to keep reshooting and reshooting and reshooting.

"But then again, that's when you have to put a sense of humour into it, and it can be rewarding in that way."

With those fantasy sequences in the 'The Song Remains The Same' film, for instance when you're climbing up the mountain, that's in a way like some of the first ever rock videos.

"Maybe," he laughs.

Can you still remember doing that, climbing up that mountain?

"Oh, I can remember doing that, climbing up it, yeah. Nearly falling off it . . . It was actually quite a steep incline. It doesn't look it when you see it on the film, but once I'd done it, it was, 'Can we go back and do it again?' Here we are, right in the middle of winter, freezing to the bone on this snowy landscape."

'Again, Mr Page please!'

"Yeah, that's it. So in the future, I'd make sure . . . No more mountain tops in the snow!"

Tell me, looking around at the contemporary rock scene today, how do you think it compares with the scene you first sprang out of in the '60s? Is it as exciting?

"It's parallel to the days of the early '60s – before the Beatles. Because in those days, there were the big record companies, for instance the ones that I can relate to like EMI and Decca, and they had these staff producers and their best mates wrote the songs and things like that, and they'd bring in the artists and construct the singles.

"Until the Beatles came along that's how it was. Then the Beatles opened the door for musicians who wrote songs as well. Before that, it was a closed shop. However, I see it, at the moment, in a very similar parallel. They're all producers' records.

"And, you know, young kids are being brought in because they look good, and . . ."

. . .And can dance in a video.

"Yeah, I mean they present themselves well. But it's looking down on them and they are, in fact, producers' records. But there is quite a movement going on in the streets, that's for sure, for live music. Because it's just two different things, what's happening on the television and what's happening on the street."

DO YOU FEEL disappointed, though, when you think back to, say, the late '60s/early '70s when rock music was such a powerful force, so many artists involved in working in it, and see it go back to tin-pan alley almost?

"Yes, but I think, as when the Beatles came out, there's got to be something that's going to come in and just crash through again."

Now that you've got your first solo album under your belt, is a solo career the direction that you're going to be pursuing full-time now, or are you prepared to go off and do different run-off projects here and there as the mood takes you?

"Well, I suppose as it is a solo career, and the reasons that I gave before about not wanting to lock into a situation with the Firm, I want to change the direction of each album as it comes. For instance, the second album I'm going to approach in a totally different way. And that's the whole idea of doing a solo career, really."

Even down to using different musicians and stuff?

"Yes, possibly. Yeah. Different attitude. The whole think is it's change each time."

Over the years there seem to have been hundreds of books written about you and the other members of Led Zeppelin. Do any of them ever come close to telling the story the way it really was?

"Well, I haven't read them, to be honest with you. And I'm being very honest with you. I was given 'Hammer Of The Gods' and I read part of it. I just threw it away, because I just realised what it was going to be and I didn't want to get bored with it."

It was just so far away from the way you remember things?

"Well, now, that's another point, I suppose. If you had John Paul Jones in here, and Robert, in separate rooms, but all miked up together, and somebody said, well what happened at such and such? There probably would be three different interpretations. But with these sort of books, they've just become rather sensational."

Would you ever consider, perhaps, commissioning a book to give your side of the story, purely just your own side of the story?

"I don't know, it would probably get banned, before it even got on the shelves!" he laughs. "No, I think that would be too controversial, wouldn't it?"

Not for another 50 years at least, you mean.

"Yeah, put it in a time capsule. Then when everyone's forgotten about Led Zeppelin bring it out."

I don't think there's much chance of that. Jimmy Page, thank you very much indeed.

TOTAL PHONE FEVER!

YEP, FOLLOWING the stormin' success of the two latest additions to our luxuriously loud Livewire service, we feel duty bound to bring you *even more* Telecom-transmitted decibels!

Even as this hot ish of the big *K!* lies in your sweaty palm, *two more* numbers are lurkin' in the lines, all lonely, lifeless and just waitin' to be dialled into action by your dinky digits!

Facts? Simple! Firstly, we've added an album preview line, givin' you rockin' readers the chance to hear new albums the *very second* we get our own oh-so-grubby mitts on them! What service, eh?!

And secondly, we're introducing a Top 30 Metal singles line, where you'll be able to hear the whole chart rundown from the latest *K!* chart, as well as listen to the week's best sellers.

So what are the magic numbers? OK then, from the top. . .

● Line One – **0898 121319** – the regular news, views, insults and moosic presented by various suitably drunk members of the kolossally kracked-up *K!* team.

● Line Two – **0898 121320** – still carries a hotter than hot interview with whoever's hard, heavy an' happening that particular week. Dial those numbers durin' the next seven days to hear a tantalisin' *tête-à-tête* between big, bad Stevie Ray Vaughan and our own even bigger, badder Krusher 'Kinder Egg' Joule. Oooh!

● Line Three – **0898 121321** – the competition line, this week offerin' ya the chance to win loadsa albums! First prize is a selection of ten manic Metal albums, then there's five (yes, *five*!) second prizes of five equally tasty LPs. With stuff like Iron Maiden, Zodiac Mindwarp and AC/DC on offer, how can you afford not to enter?! Gosh!

● Line Four – **0898 121322** – the brand spankin' new album preview line . . . this week pin back yer lug 'oles for a sneaky peak at 'Nobody's Perfect', the latest vinyl venture from violet-shaded veterans Deep Purple. Cor!

● Line Five – **0898 121323** – brings the shockin' Top 30 singles rundown and some suitable earbashin' by the very best on offer.

So, point that finger, head for the 'phone an' DIAL A DECIBEL!

Calls cost 38p per minute peak rate and 25p per minute cheap rate.

DEEP PURPLE: call the album preview line on 0898 121322 for an all-exclusive earbashin' to the new LP, 'Nobody's Perfect'

KOMMUNIKATION

Say it loud to* Kerrang!, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

Pic Ian Jacobs

WOLFSBANE'S BLAZE Bayley: a lean-faced horny devil?

BOOTIFUL BLAZE (I)

REGARDING BLAZE Bayley, I must ask if the man in your pictures is the same man as we see onstage? I think not.

The man onstage is a chubby-faced cutie. The man in the pictures is a lean-faced horny devil. What is his navel like? Can I volunteer to check it?

Does Jon Hottonthenews know of this?

Why does he look so different (except the one where he is hanging upside down)? Is he sucking his cheeks in for the lean, mean, sex machine look? I think we should be told. Sod Nikki Sixx, he's not as sexy as Mr B. **Barbara, Surrey**

BOOTIFUL BLAZE (2)

HANDING OVER my £4 at Glasgow Rooftop, I had the disturbing thought that I could be parting with £4 to see the biggest lot of hyped-up crap ever.

Boy, was I ever wrong! Wolfsbane and the Quireboys knocked me for six. Blaze Bayley is a total madman, he is utterly committed to ensuring that he and the audience have a great time.

Wolfsbane are brilliant.

As for the Quireboys, their frontman Spike is the most gorgeous singer, apart from Joe Elliott, that I have ever seen. Extremely talented and sexy too.

Both bands deserve to make it really big. Highlight of the evening? To pass some time due to a technical hitch, Spike sang that 'classic Heavy Metal ballad' – 'Puppy Love'!

Cheap at twice the price. **Linda**

DED ZEPPELIN, DEF OLIVER

I BOUGHT issue 190 looking forward to reading your review of the Zeppelin reformation gig. After watching it on TV, I have to ask if Derek Oliver actually saw or listened to any of their performance? Or was he partying too much to take it all in?

This was easily the worst performance by any professional rock band I've ever seen. Jimmy Page is not even a shadow of his former brilliant self – he's completely past it. His playing was disastrous, with no clarity to his solos – although it all looked pretty impressive, we were unable to hear the notes he was fingering.

It was Page's guitar playing that completely lost Planty's confidence and thus lowered the whole band's performance. This was a great shame, cos they'd obviously been rehearsing as most of the songs had been rearranged, the new riff to 'Whole Lotta Love' for example.

I can't believe that Derek Oliver (normally one of your best writers) could describe the rendition of 'Stairway . . .' as perfect. Planty's voice just wouldn't reach the high notes we know he's still capable of doing with his own band, and had to sing an octave lower at the end, and the lyrics were all over the place. At the end of the songs Planty didn't know whether to apologise or laugh.

The only player who gained anything at all from this performance was Jason Bonham, who was absolutely brilliant.

I know this letter will not be popular – I for one was hugely disappointed, being a Led Zep fan – but I'm sure anyone who saw the gig and has any sort of musical understanding at all will agree with me. **Simon Clark, Taunton, Somerset**

RUSSELL-ROUSING

XAVIER RUSSELL, are you a man, a woman or a bullock? Whichever you are, you certainly can't review records. Five Ks for Van Halen's 'OU812' is not sensible. A bit of constructive criticism wouldn't go amiss.

Quite honestly this is the worst album Van Halen have ever put out. '5150' eats it for breakfast. And why is a manic, moron Thrasher like you reviewing Van Halen anyway? Stick to your genre, mate.

Geoff Barton gave Poison two-and-an-eighth Ks for being unmemorable and I would have given 'OU812' the same. 'Open Up And Say . . . Ahh!' shits all over 'OU812'. The only members of your beloved team that write decent reviews are Mick Wall and Derek Oliver.

My last word is f**k off Xavier Russell and start a Hardcore fanzine. Everyone else should buy 'OU812' but be prepared to spin it a few times. **A Xavier Russell hater, Warrington**

PS Krusher, Krusher, show us your arse!

KREAT-A-GIG

COULD I please make a plea to Noise Records (or whoever is responsible) to get the Kreator/VoiVod tour that the rest of Europe saw last year to come over here to Britain?

VoiVod are one of the most original and exciting bands on the Metal scene at the moment, and Kreator are second only to the mighty Slayer in the Thrash stakes. **Ian Salsbury, Plymouth**

WIMPWIRE

Wimpwire: your fortnightly dose of synths, keyboards, melodies and curly perms. The column for mice, men and DEREK OLIVER

■ SEEMS LIKE the hottest thing in New York is a brand new band called **Skid Row**. I've already tipped this lot for big things, but the buzz is bigger than I can handle.

Seems Atlantic Records got caught in a gigantic bidding war and signed them, safe and secure in the knowledge that with **Jon Bon Jovi** helping to produce and write material, these dudes can't fail to score.

■ LOOK OUT for news on mega Glamsters **Roxx Gang**. Following hot on the heels of **Britny Fox**'s recent signing it seems as though Roxx Gang have picked up a handy ton-up deal with Virgin.

Over on the West Coast you've got Geffen snapping hard at the heels of yet another brilliant melodic rock band. Recently signed, sealed and delivered, **Rock City Angels** have been holed up out of town doing pre-production for their upcoming album. From the tapes they've played me I can do little but froth at the mouth and babble incoherently.

■ IF YOU'VE got a stack of cash, loadsamoney style, you could do worse than invest it in the direction of **Tori Amos**. A new name to these lips, Tori has just issued her debut album '**Y Kant Tori Read**' on the Atlantic label (in America only). An acquired taste all right, she's a good-looking girl whose music rampages across the great divide that separates **Kate Bush** from **Lisa Dalbello**. A bit modern at times for her own good, the interesting factor that drew me to the record like a fly to a sticky bun was that ex-**Chopper** member **Kim Bullard** co-wrote most of the material!

Other attractions include musical contributions from the likes of **Steve Fariss** (**Mr Mister**), **Gene Bloch** (**Device**), **Robin Zander** (**Cheap Trick**) and **James House**.

■ WATCH OUT for the new **Corey Hart** album to be released on EMI Manhattan records titled '**Young Man Running**'. Initial reports indicate that it's a little harder than his previous work, something that'll suit us fine.

■ MY SPIES also tell me that Wimpwire favourite **Tom Kimmel** is back in a Nashville studio laying down tracks for his upcoming second album for Polygram records. That in itself is fab news but I'm not so sure about his choice of producer: none other than ex-hippy and flying teapot expert **Steve Hillage**! Strange that one.

FAHRENHEIT: severe problems in the vocal department

■ OVERHEARD a recent conversation that seemed to indicate that the upcoming album from **Face To Face**, '**One Big Day**' (their third overall and first for Polygram), marks a considerable turnaround in style. Previously labelled as a wimpy hi-tech pop rock act very much in the **Pat Benatar** mould the band have gone all sort of grass roots. Whether they can still be described as AOR is in severe doubt. Watch for the upcoming album review.

■ WHAT'S THIS I hear about **Autograph** signing to the Geffen label? Hmmmm, with RCA positively burying one of the best records released in the entire history of AOR, namely their last album '**Loud And Clear**', a move such as this doesn't surprise me.

■ **BRIGHTON ROCK**, those punchy yet melodic Canadians very much in the **Helix** scheme of things, are back to burn with a brand new album produced by none other than seasoned old timer **Jack Richardson**. No title as yet, but it's out on the Attic label sometime in August.

■ OVER IN Europe there's a whole bunch of fine things happening. **Alien**, those mega pompsters I've been teasing you about for so long now, have scored a Number One hit single with '**Only One Woman**'. Surprisingly this track isn't from the band's upcoming debut album recorded recently in Los Angeles with producer **Chris Minto**.

■ **220 Volt**, those stylish melodic monsters, are back in the thick of things with a new album recorded in America and produced by **Max Norman**, the geezer responsible for the totally superb **Dirty Looks** album '**Cool From The Wire**'! Look out for an August release with a single up front to get things rolling.

■ REMEMBER **MADISON**? Well, if you do you'll be well excited by the news that they're back in the studio working on their third album with **Sven Hauge** who had a hand in creating the near-perfect **Fate** album '**A Matter Of Attitude**'. And whilst we're on the subject, what the flip has happened to Fate of late?

■ CHEERS TO the good folk in charge of the superb ***AOR Basement*** fanzine because they've sent me a copy of their fourth issue hot off the press. Alongside the usual reviews, in-depth demo sampling and collectors corner, you'll find features on incredibly important AOR stars such as **Alfie Zappacosta**, the **Creek** (new LP in the can) and **Donnie Iris**. My favourite read of the century, you too can get yer mitts on a copy, by sending 75p (Europe £1.00, USA £1.50) to **Ian D McIntosh, 236 Headland Court, South Anderson Drive, Aberdeen AB1 7HL**.

■ FIRST TAPE for appraisal this week comes from Grimsby softies **Fahrenheit**. Not to be confused (as if you would) with the American lot signed to Warner Brothers, this Fahrenheit attack a slightly less frantic melodic rock path absorbing much of the tackiness displayed by the likes of early **Night Ranger**, **Preview** and **Grand Prix** but without the expertise. Sounding somewhat hackneyed and decidedly unoriginal they have severe problems in the vocal department and could do with dumping the Bontempi organ now and again. Gigging hard and regularly they promise to improve as time progresses.

In the meantime, perhaps you might wish to explore their three-track demo tape available for the sum of £2.00 (plus SAE) from **3 Mallory Road, Ashby, Scunthorpe, South Humberside DN18 3BQ**.

PALMA'S LOUISE Bailey: not quite Bonk Rock

■ HAVING GONE through a few business hassles and suffered some personnel losses over the last few months, **Moritz** have just swung back into action brandishing a brand new three-track demo. Now whilst the recording quality ain't that hot, the songs are quite good (well, two of them anyway), and with the addition of new vocalist **Peter Scallan** they look set to re-establish their position as an AOR force to be reckoned with.

Write to 'em at **6 Skardu Road, Cricklewood, London NW2**.

■ ANYONE REMEMBER **Judie Tzuke**? Yeah, that sixth form wet dream with a brace of great LPs and a couple of hit singles to her name? Where the heck is she now? Well, that's anyone's guess but the good news is that her melodic soft rock spirit has flown across the sky and landed upon the pretty little head of a girlie called **Louise Bailey**. Louise, bless her frilly knickers, is the lead vocalist with mega wimpsters **Palma**, a Manchester-based combo who are amongst the best groups to have passed through my sweaty palms for simply yonks.

Hardly describable as Bonk rock, the Palma scheme of things involves the tender use of old-fashioned sentiment, familiar melodies and clean sound texture.

Frankly I wept gallons to the emotionally disturbing strains of '**Tuesday's Child**' and cut a hole in my heart to the powerful passion of '**Tug Of War**'.

A move forward from traditional AOR, this is the most authentic replacement, if there could ever be such a thing, for both Judie Tzuke and **Annie Haslam**!

Their four-track demo, recorded at Strawberry Studios (home of **Sad Café** and **10cc**), is a cracking contemporary confirmation that the British soft rock scene is still capable of producing the goods. Don't hesitate to get yourself a pen and scrap of paper and write a begging letter for details of the tape and luscious Louise: Palma, c/o **Technoir Productions, 2 Bowness Avenue, Cheadle Hulme, Cheadle, Cheshire SK8 7HS**. Enjoy!

THE KERRANG! WATCH

Pic Ray Palmer

CLOCK THIS! It's the brand new, supremely stylish *Kerrang!* watch – the ultimate in wrist jobs! There's a limited edition of 500 of these titanic tickers. So place your order now 'cos they're goin' FAST!

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KERRANG!

Edited by JON HOTTEN

VIDEO

JIMI HENDRIX 'Jimi Plays Monterey' (Virgin Video)
PROBABLY THE most influential guitarist in the history of rock, it's *highly* unlikely that anyone else with such a unique talent and visionary approach to guitar playing could ever emerge again. Which is why there's little I can say about Jimi Hendrix that hasn't already been said countless times before.

Any footage of Hendrix in action is compelling viewing, and 'Jimi Plays Monterey', which captures his absolutely stunning performances at the Monterey Pop Festival in 1967 – virtually his American debut, having already made it in Britain – is probably the most visually exciting chunk of Hendrix genius available.

After squabbling with the Who backstage – neither wanted the task of following the other – and losing on the flip of a coin, Hendrix apparently leapt up on a chair and shouted that if he was going to follow the Who, he was gonna pull out *all* the stops . . . and blow *everybody* away.

And from 'Killing Floor', through an electric 'Foxy Lady', to hits like 'Hey Joe' and 'The Wind Cries Mary', Hendrix did just that. Nobody had seen or heard anything like it. And by the time he smashed his guitar to pieces at the climax of 'Wild Thing' – having first subjected it to some 'sexual abuse', squirted lighter fuel over it and then set it alight – shots of the audience showed expressions that varied from blissfully mind-f**ked to horrified disbelief.

A priceless document. Absolute *magic*! PAUL HENDERSON

BOOKS

'SEPULCHRE' by James Herbert (NEL)
"'SEPULCHRE' IS the most intricate and sinister book I have ever written. It is not graphic in detail, but there are episodes in it that make even me shudder . . ."

So brags James Herbert in the press pack that comes with his latest effort.

Having spent hours wading through the 'intricacies', it occurs to me that this could well be hype.

James Herbert has now penned 13 books, and they're all just the same as this. He has his own neat, tedious little formula and he's sticking to it.

First you get the 'mysterious' prologue, best set back before the dawn of time, and seemingly nothing to do with the plot. But we all know it really is, otherwise he wouldn't have bothered to write it! Good, eh?

Not really. Then you have the hero, Halloran (always known by his surname), the heroine, Cora, who you know Halloran's gonna shag at around page 150, the villainous psychic, Kline, and all manner of heavies. Then we're back to the secret of the 'mysterious' prologue which is hidden below the psychic's haunted house!

Bloody great! Another easy million quid for James; it's money for old rope this game, and he knows it. 'Sepulchre' is a hackneyed, tired old book, and I suspect James Herbert is laughing louder about it than I am.

Apart from showing signs of having read Clive Barker in his descriptions of various monstrosities, Herbert's style has neither varied nor improved a jot since 'The Rats', and at least that book was good old pulpy fun. Miss this. JON HOTTEN

'SWAMP THING VOLUME SIX' by Alan Moore, Steve Bissette and John Totleben (Titan)
FIRST A tiny confession. I've never read 'Swamp Thing' Volumes One to Five so I am a bit at sea. That said, each story is self-contained so that isn't too important, except that I haven't a clue who this Constantine guy is. Guess I'll have to read the others.

Alan Moore is the king of comic strip writers. However good the others may be, only Brian 'Luther Arkwright' Talbot can come anywhere near to Moore, a man who can have you screaming with laughter and fright on the same page.

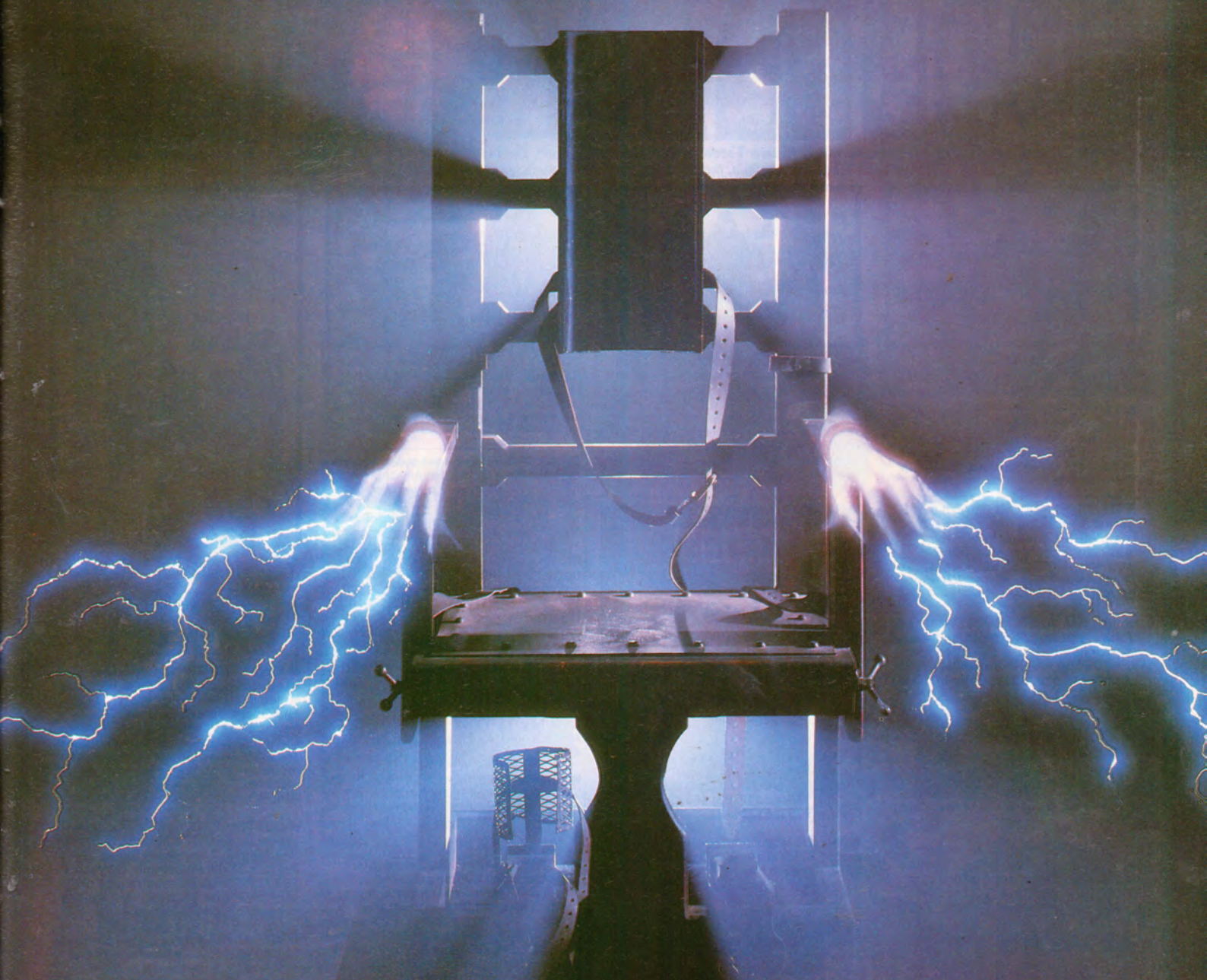
Of course, however good the story it's a waste of time if the artwork ain't up to scratch, so I'm pleased to report that there's no complaints in this department. Check out especially 'Windfall', drawn by Stan Woch and Ron Randell.

OK here are some FACTS. The stories in this volume originally appeared in issues 41-44 of the *DC* Comics series. The first two chapters make up one story concerning racism. The story centres on a film unit possessed by events from the past of an old Southern plantation house. The stars of the show end up caught in roles totally opposite to their supposed beliefs, and the cycle is finally broken by Swamp Thing, but I won't spoil the surprise.

The second, and for my money best, story is 'Windfall'. This was meant as a filler but it's filler of quality. The third is my least favourite about a mass-killer who thinks he's the Bogeyman. Even in this there are some nice touches of black humour: *'In Portland I heard of a guy who did 650. Awesome. The tragedy is it's the losers who make the headlines, Charlie Manson, Richard Speck, Son O'Sam . . . Put 'em all together, you still ain't in treble figures!'*

All in all it's a good read, just what you'd expect of the man who gave us *Watchman*. The artwork's great, the jokes made me laugh and the horror is pretty damned horrible. A word of caution, avoid reading the introduction, since it's coma inducing, if short. EL ROSE

IN 1956, CHARLES FORSYTH WAS SENT TO THE ELECTRIC CHAIR.



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■ ***SNYPER**, A Speed/Thrash band from Leicester, will appear on the RKT album **'Thrash In The UK'**.*

■ **EXIT CONDITION**, a US-inspired Hardcore band from Stoke, have a 20-minute demo tape, **'Impact Time'**, available for £2 from **Richard Stanier, 48 New Inn Lane, Hanford, Stoke On Trent, ST4 8EX**.

■ WELSH HARDCORE/Thrash outfit **Atonal** are looking for a vocalist to complete the line-up. Interested musicians should contact **Mark Bennett** on **(0834) 3334**, or write to **6 The Norton, Tenby, Dyfed, Wales SA70 8AA**.

■ SAN FRANSISCO Quick Metal band **Valor** are putting the finishing touches to their debut album **'Fight For Your Life'**, due for release around August/ September. For details write to: Valor, **PO Box 1653, San Leandro, CA 94577, USA**.

■ LONDON-BASED **No Excuse** now have a tape/biog/photo package available, priced £2 (inc. P&P) from **Flat 4, 78 Sutherland Avenue, Maida Vale, London W9 2QS**. Cheques and POs should be made payable to **Andy Lloyd**.

■ ANY GLAM/Trash band wishing to be included in a new fanzine entitled ***Lipstick Lit*** should send phots/info/ demo to **Mandy, 24 Hill Crescent, Sutton-In-Ashfield, Notts, NG17 4PE**.

■ **DANGEROUS TOYS** are currently seeking a new bassist. Interested parties should call **Gerry** on **(01) 521 8202** or **Dave** on **(01) 607 7796**. Gigs await.

■ FOLLOWING A brief hiatus, **Final Demand** have confirmed their line-up with vocalist **Sharon Demmon**. The Surrey-based AOR heroes now consist of **Mike Mehushi** (bass), **Ian Wilson** (drums), **Mike Smith** (keys), **Alison Noname** (guitars) and **Sharon Demmon** (vocals).

The band are currently lining up dates for July and expect to be playing live for most of the Summer.

■ **SWEET VENGENCE** have finalised their line-up by recruiting bassist **Paul 'Macka' MacKenzie**. Gigs will be announced soon..

■ *CUMBRIAN THRASH band **Pendemia** (Not Pendenia as previously reported) will be showcasing their new drummer **Jim Harley** at Sheffield's Take Two July 27 with **Deathwish** and **Metal Duck**. Info and demo is available for £2.50 from **Jonathan Sharp, 'Grassmoor', Crosby, Maryport, Cumbria, CA15 6RP**.*

■ **PASSION** HAVE recorded a four-track demo featuring **'Broken Life'**, **'Inside Outside'**, **'Young Love Dies'** and **'Lost My Desire'** available priced £2 (inc. P&P) from **Passion-8 Recording Services, 15 Charnwood Drive, Melton Mowbray, Leicestershire LE13 0JZ**.

■ HEAVY ROCK bands are wanted to share EPs/singles at cost prices. Send demos/photos/biog and an SAE for information to **AOK Music, 15 Charnwood Drive, Melton Mowbray, Leicestershire, LE13 0JZ** or call **Steve** on **(0664) 61887**.

■ **BROKEN SILENCE** from Swindon require a vocalist/frontperson to complete their line-up – gigs await. Contact **Mike** on **(0793) 46383** or **Danny (0793) 612241**.

■ THE **WENCH** demo is now available priced $5 US from Wench, **PO Box 1242, Jackson Heights, New York 11372**. Wench are a NY all-gal band.

■ CORNISH METAL band **Tomorrow's Dream** are seeking a bassist in the **Geezer Butler/Steve Harris/Jason Newsted** mould. Interested parties should ring **Steven** on **(0726) 822689**, or write to **D Osbourne, 47 Gwindra Road, St Stephen, St Austall, Cornwall, PL26 7LB**.

■ **BRAT BOY**, London-based 'Cock Rockers' (ooeer!) have recruited drummer **Robbie Sokkitoem**. Their debut album, **'Candy Apple Red'**, should emerge in July.

■ ***SOUNDABOUT HULL*** is a booklet for Hull musos, now available at various music stores and recording studios within the town. It costs £1.75 (inc P&P) and can also be obtained by sending a cheque/postal order to **Glen Bennett, 60 Griffin Road, Bilton Grange, Hull, HU9 4TB**.

■ *NEW YORKERS **Idle Threat** have a four-song demo currently available entitled **'Boxxers Revenge'**. It costs $4 and it's available from **Paul Michaels, 45-16 11st, LIC, NY 11101, USA**.*

■ **SLAMMER** HAVE sold out of copies of their latest demo, but anyone who has sent off £1 for a copy will be getting one as soon as the band have some more. They play the **'Monster Mosh'** festival in Birmingham on June 18. Anyone who sent for a demo and hasn't yet received one can buy a ticket for £4 rather than £5, and will still receive a tape. Their address is: **Slammer HQ, 140 Mellalieu Street, Langley, Manchester, M24 3SB**.

■ ***METAL INC*** is a new fanzine covering Thrash/Speed bands. Issue one features interviews with **Anthrax**, **Virus**, **Slammer** and **Hydra Vein**. It's available priced 50p from **Dan Charnley, 136a Liverpool Old Road, Much Hoole, Nr Preston, Lancs PR4 4QB**.

■ **BUMBLE BEE**, a Selsdon-based Thrash band, will record a demo in two weeks' time. For info write to: **Evil Sausage, 32 Mansfield Road, Selsdon, Notts NG16 6QA**.

■ BIRMINGHAM-BASED Hardcore/ punk band **Tall Buildings** seek a vocalist. All styles will be considered. Contact **Mike** on **Birmingham 354 1766**.

■ ESSEX-BASED band **Toyboy** seek a guitarist and vocalist. Influences include **Kiss/Hanoi Rocks** etc. Interested parties should contact **Stevie Jagdhar**, on **(0255) 474463**, or send tape/biog to **25 Dixon Avenue, Clacton, Essex CO16 8FU**.

■ **PALMA**, A Cheshire-based band fronted by **Louise Bailey**, have replaced drummer **Les Mcpherson** with **Iain Haire**. They'll be playing some London and Manchester shows soon, and also plan to record a single.

■ A NEW Thrash fanzine called ***Radioactive*** is being set up entirely to review demos. Send tapes/biogs etc to: **Cud, 37 Crosthaite Court, Moorclose Estate, Workington, Cumbria, CA14 3SQ**.

■ *HEAVY METAL three-piece **Sledgehammer** release a double A-side single this week. Tracks featured are **'In The Middle Of The Road'** and **'We Don't Like Porno Peat'**. For info phone **Lee** on **(01) 743 1333**.*

■ **BLIND AMBITION**, a Notts-based band, had some valuable equipment stolen at a Trent Poly gig on May 28. They lost a dark **Olive Green 11 Rackmaster Peavey bass system** in a silver flight case. The serial number is **7403013645**. There is a £100 reward for information that leads to its recovery. Anyone who can help should call the band on **(0480) 494004**.

■ **CUSTOM PINK** now have a demo available, priced £1.50 from **Mark Windebank, 7 Levisham Close, Acklam, Middlesborough, Cleveland TS5 7LT**. The band require gigs on July 22, 30 and 31, interested venues contact the above address.

■ **WEO GORAN** have parted company with bassist **Rob Talbot Cooper** and seek a replacement interested in joining a 'theatre rock' band. Gigs and recording await. Call **Wayne** on **(0386) 76147**.

■ ***MID-ATLANTIC*** fanzine has struck deals with printers and advertising agents and will now be free! Everyone who has already ordered a copy will be refunded. The June issue features **Fifth Angel**, **Sanctuary**, **Ohmadon**; July has **Def Leppard**, **Alice Cooper** and **Mediator**; August will be an underground Thrash issue; and September will feature **Brair**, **Artisan** and **Painted Lady**. The address is Mid-Atlantic, **c/o Michael Keetch, Abercwmboi, Aberdare, Mid-Glamorgan, CF44 6BN**.

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USI PLAY Hemsworth High School July 1, Runcorn Cherry Tree 13, Edwards No. 8 29, Dudley JB's August 4.

DANGERZONE SUPPORT the **Quireboys** at Aberdeen Venue on June 23. The band's line-up is **Fingers** (vocals), **John Anderson** and **Charlie Love** (guitars), **Paul McCaskill** (bass) and **Steve Johnston** (drums).

THE **BEYOND,** a Derby Thrash band, have replaced bass player **Paul Fallon** with **Jimmy Kersey.** They play Derby Havana July 5, Sheffield Take Two 7, Derby Confetti's 14, Bradford Frog and Toad 20, Nottingham Mardi Gras 29, Derby Marketon Park August 14.

THE **STORM,** formerly **Jenny Storm,** play their debut gig at Dundee Heavens Above (with **Wolfman Jacks**) June 23.

BARCHETTA SUPPORT **Pallas** at the London Marquee June 23. Other London dates are currently being arranged.

***WRAITH** PLAY Nottingham Rock City July 27, with guests **Lawnmower Deth** and **Libertin Lips.** The Wraith single **'Lonely'/'Rock (They Stand For)'** can be ordered on the catalogue number SSCT1 from record shops or obtained by sending a £1.50 cheque/PO to **PMP Records, 10-05 Victoria Centre, Nottingham, NG1 3PQ.** PMP are also looking for bands to appear on a compilation album, send tapes/biogs to the above address.*

NEWPORT-BASED pomp rockers **Panashe** play Birmingham Newport Centre June 26, and have recruited bassist **Dominic Obertelli** to the line-up.

THIEF, A Welsh band, play Cemaes Bay July 16, Warrington Red Lion 30, Manchester Green Room August 3, Runcorn Cherry Tree Sept 10, Bradford University Oct 8.

They've also lined up a benefit gig at Colwyn Bay Prince Of Wales Theatre June 25 for a local couple whose home has been vandalised in a race-related attack.

*THE **BACKROOM Boys** take their 'Summer Lovin'' Tour to Northampton King Billy June 21, Bedford Lazy Sunday July 3, Kempston Addison Centre 14, Northampton Black Lion 23.*

CUTTIN HEADS, London-based rock boogie band, play Turnpike Lane Queens Head June 19, East Ham Ruskin Arms 23, Stroud Green Stratton House July 2, Amersham Cheers Wine Bar 6, Wood Green Fishmongers 10.

XXX, A Bedford-based band, play Bedford Angel June 22. More details will be announced soon.

THE **CHAPS** play Widnes Players June 27 and Warrington CJ's 30.

DUE TO recording commitments, **Deathwish** have had to pull out of their show at Bradford Queens Hall June 28. The replacements are **RKL** and **Squandered Message.**

WASTIN TIME, a Midlands-based band, play Dudley JB's June 27, Wednesbury The Cross July 7. For demos and information call **(021) 556 1311.**

*TAUNTON-BASED Christian Rock band **Generator** play Cheriton Bishop Village Hall June 25, North Devon Rock Gospel '88 Festival July 8.*

GOATS DON'T Shave play West Bromwich Hawthorn Tavern July 1, Crewe Club Sky 15.

FIFTH AVENUE, a 'hard-edged sleeze' band from Stoke On Trent, have recruited bassist **Mark Sinclare** and play Stoke On Trent Waggon And Horses July 7, Cardiff Bogeys 8, Newport Metro 12, Birmingham Edwards No 8 20, Runcorn Cherry Tree August 17.

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PERSONAL

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HAPPY ANNIVERSARY Nev, Love You Sue xxxxx

YOUNG SEXY male 17 into most HM, sport, fantasy books, seeks young female (looks unimportant), to write/meet in NW area. Box No K1239

GOOD LOOKING MALE wants female friend for gigs festivals I am into Aerosmith, Uncle Sam etc pref. Surrey/Kent Box No K1240

HM/HR'r seeks non-smoking rock goddess with hair, legs and character. Age, nationality, O'levels, big boobs NOT important. (Welsh speaking DORO lookalike, vegetarian especially welcome!!) Box No K1241

BRIGHTON FEMALE 24, seeks mates into HM/Thrash for when I visit my folks in York Box No K1242

TWO SEXY females seek Bret Michaels lookalike for pubs in Edinburgh, Glasgow area contact Steph & Sam Box No K1243

MALE TWENTY TWO punk metalhead thrasher seeks females/males for friendship gigs, pubs, Sheffield and Rotherham area Box No K1244

MALE 21, tall, goodlooking (so I'm told), quietish, sincere, into Magnum, Kiss, Bonfire, most rock seeks genuine, nonsmoking female in Wigan, Bolton, Northwest who's looking for some kinda relationship. ALA Box No K1245

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MALE 22 likes most HR/HM seeks female 18/25 for friendship gigs fun. Midlands area Box No K1247

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FEMALE 19 into Scorpions and Vodka seeks male for pubs, gigs etc Birmingham area Photo appreciated Box No K1249

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REKORDZ EXTRA

FROM PAGE 27

THE ROSSINGTON BAND
'Love Your Man'
(MCA 42166 import)
KKKK

ANYONE EXPECTING a dose of Skynyrd-style Southern boogie will be very disappointed by this record.

That's the bad news.

The good news is that the husband and wife team of Gary Rossington and Dale Krantz-Rossington have made a real stormer of an album that I'm sure, in the months to come, will have me wondering why I didn't award it a smacking, massive five-K rating.

The reason for the missing fifth K is that I've yet to warm to a couple of tracks, but the others are just marvellous slices of AOR-tinged hard rock that destroy anything put out by the 'affiliated to Lynyrd' likes of 38 Special and Van Zant in recent years.

One of the reasons that 'Love Your Man' is so hot is Dale's performance. The woman can really sing!

The former Skynyrd backing vocalist probably puts in the best performance of her entire career to stake a claim for the vacant Queen Of Hard Rock crown.

She stuns the listener into submission on the likes of 'Losin' Control' and 'Nowhere To Run' then blows your expensive hi-fi equipment to pieces with her delivery of 'Don't Wanna Leave You'.

This last cut is a real classic, a track that builds from a moody start into a brilliant, atmospheric rocker that has to be listened to more than once to fully appreciate its stunning quality.

Other standouts are 'Call It Love' and 'Stay With Me', both featuring a combination of guitar and keyboard magic almost comparable to the classic 'So Fired Up' period by the long-defunct Le Roux.

'Rock On' and the aforementioned 'Losin' Control' both impress with some solid rhythm and almost lazy lead work from Gary Rossington.

Add to this the equally brilliant Heart-like 'Say It From The Heart' and the Jonathan Cain/Jimmy Barnes/Neal Schon-written 'Welcome Me Home' and we're talkin' about a near-perfect rock record.

The only two songs I'm not yet impressed with are 'Holdin' My Own' and the title track itself.

Whilst the latter has a more Southern feel to it with a touch of honky-tonk piano and the former is a bit poppy, I feel neither maintains the interest as much as the other, harder-edged material.

All in all though, a very, very good record.

Isn't it about time the Rossingtons came to the UK for some dates?

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Bavarian Rhapsody

Big hotels, flash limos and headlining tours are not yet the order of the day for Canadian five-piece HONEYMOON SUITE, but it won't be long reckons PAUL HENDERSON. He saw the band support Status Quo in Munich on what could turn out to be a case of role reversal

"THE FLORENCE of Bavaria" is how a WEA Records person apparently described Munich, although the South West German city is perhaps more renowned for being the birthplace and one-time headquarters of Nazism than anything to do with the birth of Renaissance art and the home of many of its masterpieces. 'The Brighton of Bavaria', it was decided, was much more apt – a place that only exists when the sun shines, and home to a predominantly wealthy, ageing population.

It is also the city (Munich, that is) where it was decided I should see Canadian band Honeymoon Suite, currently supporting (unlike the youth of Munich!) Status Quo on the latter's current tour. It's Quo's 'Ain't Complaining' tour, though they almost certainly *are*; Honeymoon Suite *should* be complaining, but they're not.

It's no secret these days that the support band invariably 'buys on' to the headlining band's tour. The headliners get a suitably large wad and the possibility, depending how much of a 'name' the support is, of selling a few more tickets; the support run up a hefty debt but are 'repaid' by being provided with suitably large, 'captive' audiences, bums on seats being

what it's all about. Or, in this case, not *enough* bums on not enough seats.

Munich's Rudi Sedlmayerhalle looks like it usually hosts basketball events, probably holds about six thousand, probably doesn't see many bands playing in one of its end-zones, and on this occasion it has probably less than half its capacity rattling around inside even by the time Quo went into action.

Honeymoon Suite deserve more and they deserve better. They've had a handful of chart singles and a couple of triple-platinum albums ('The Big Prize' and 'Honeymoon Suite') in their native Canada, in the last couple of years have built up a trophy-cabinet of awards, and provided the title track for the movie 'Lethal Weapon'. In the past they've toured with high-flying crowd-pullers like ZZ Top, Heart and Journey. But on this trip (to promote the new, Ted Templeman-produced 'Racing After Midnight' album) it looked very much like they might have hitched a ride in a plane with an engine on fire and losing fuel fast.

DERRY GREHAN: Honeymoon Suite guitarist

AFTER THE show (reviewed last issue), sitting with the band's Dave Betts and Derry Grehan in a noisy corner of a restaurant, drinking frothy Bavarian beer from foot-high glasses, the question of the validity of support tours got an airing.

"Only because it exposes you in front of a larger number of people than it would if you went out on your own," says drummer Dave Betts. "People are there mainly to see Status Quo, but if you can do a good show and impress people . . . "

"How else are we gonna get exposure over here?" asks the guitarist, struggling to be heard above the din of chinking glasses, foreign jabber and an out of tune accordion. "The best way is to come on a support tour. For us to come over and do a club circuit I think would be a lot more difficult."

But, considering the vast difference between the two bands' music and apparent (if tonight is typical) lack of interest in Status Quo on the dates so far, are Quo the right kind of band to be supporting?

"You don't pick your audience," continues Derry, "you get on the tour and you're put in a situation where you have to make the best of it. Honeymoon Suite have opened for everybody from Jethro Tull to Billy Idol, so we've been in so many different situations that we just go out there and do our thing. Sometimes it's really good, and sometimes you're in the wrong situation. But you don't have that choice.

"But getting back to the question of Status Quo, coming from Canada we don't really know a lot about them, although we hear they're really big over here. (There's diplomacy for you!) So it took a few nights for us to go out and watch their audience and get the feel of what kind of band they are and what kind of audience they get. Now, four or five shows into the tour, I think we know how to reach their audience."

Dave: "Some audiences – like those of Bryan Adams and Heart – were perhaps more suited to our kind of music. So far, and it's only been five shows or something, Status Quo's audience, I think, has been a difficult one.

"In America we've been very lucky, because the people who go to see other bands generally get off on us, too. So there's never really a problem . . . except for one Ted Nugent tour we did! A horrendous double-booking, I thought."

"New Year's Eve in Detroit with Ted Nugent," adds Derry, smiling and shaking his head, "was not the most suitable audience for our kind of band!"

WHICH PROMPTS the obvious question.

"We're a 'road band'," is Derry's description. "We've always played live. The only thing we really know is going on the road for a year or whatever, coming off and doing a record, and going back on again to promote that record. We're not the kind of band that puts records out and sits at home."

Where they come from, Derry will tell you, that's the only way to make it: you're in the bars for a few years (a couple of years in the Suite's case, six nights a week playing stuff by Billy Idol, Genesis, Golden Earring and occasionally slipping in one of their own), then you've got to write a couple of hit songs and try for a record deal, and when you get one you record an album, then ditch the cover-versions and go on support tours.

Support tours like this one, where they have to kip on the tour bus while the headliners (and even the bloody *Kerrang!* journalist) are staying in the local Hilton, raiding the mini-bar, sleeping in big comfortable beds and deciding whether to go for a swim and a sauna before breakfast.

But it won't always be like that. Honeymoon Suite will, I think, do all right for themselves. Because in addition to being very good players and having a *really* good vocalist in Johnnie Dee – a rich and pitch-perfect voice – they've got the gift of being able to write songs – *good* songs.

"It's the old saying," says Derry, smiling with perhaps a hint of contempt when I ask if he finds songwriting easy, "about how you've got 24 or whatever years of your life to write your first album, and then a year later you've got to come up with your second album. Songwriting is both a blessing and a curse. But it's the only job I know. I can't *do* anything else, I don't *want* to do anything else."

AND THEIR writing is also moving forward and developing, something which a fair proportion of mega-selling bands are unprepared (more likely unable) to do. That some of Suite's earlier material may have leaned a tad too heavily into pop/European rock territory, and was therefore not hitting the right mark, did not go unnoticed by the band themselves. With the new album, 'Racing After Midnight', the songs are just as well crafted, and still reflect the Suite's fondness for melody and hooks, but are at the same time definitely and substantially harder.

"Ted Templeman had a lot of input on this record," says Dave, "even choosing some songs. And when you're working with someone like Ted, you have to give them the benefit of the doubt on things. However, you shouldn't, and we didn't and we won't put things down on tape that we don't feel represent us as a band. It's a compromise. You work *together*, which is why you *have* a producer."

"I think it's our best one yet," is Derry's not totally unexpected opinion, "but I still like the other two albums. They're just different records. I think each record that a band comes out with should be a progression from the previous one. You shouldn't do the same thing over and over, like a lot of bands do, which tends to wear out pretty soon.

"I listen to 'The Big Prize' and there are some things on there that are great because they're so slick and so polished, but at the same time I like this new one because it's so much more rock. Then I listen to the first one and it's very, very raw in the sense that we did it for something like 60,000 dollars – which is *cheap*.

"We were younger, we were coming out of the bars and had all these songs that we just wanted to get recorded. It's a natural progression in that each record represents where you were from year to year."

And where they were a couple of years ago was Britain, doing some gigs with Saga. Now, with Quo, they're back. But with the fickle British rock fan, two years is a long time.

"We've done a lot of playing in that time," Dave Betts points out.

"When we came the last time, it was the first bit of tour we did for 'The Big Prize'. Then we did the States to death, did Canada, did Japan . . . We toured that album for a whole year straight, practically. After that we had to work on a new album. By the time that came out, suddenly it was two whole years."

And is two years too long?

As well as being a good guitarist and a very good songwriter, Derry Grehan is also honest.

"Probably!" he replies, with a smile, his honesty taking me a little by surprise. "We'll have to see!"

KILLERWATT

JERRY UWINS joins LITTLE ANGELS, BRUCE DICKINSON and MARK PLUNKETT in enthusing about KRAMER guitars

SCARBOROUGH-BASED outfit Little Angels are doin' all right. Formed only two and a half years ago, a melodic Metal five-piece described by their manager as 'the Mott The Hoople of the '80s', they've just signed a worldwide record deal with Polydor. And that's on top of last year's raising the dust around the UK club circuit and notching up an indie success with their debut EP on the Powerstation label, 'Too Posh To Mosh'.

With the prospect of an Autumn tour to coincide with their first Polydor single and an album scheduled for the New Year, guitarist Bruce Dickinson (the other one) and bassman Mark Plunkett have another reason to be well pleased. As a result of Little Angels playing last year's British Music Fair – courtesy of *Kerrang!*, natch – the two lads were spotted by Kramer Guitars' UK distributor Scott-Cooper Marketing.

Pic Ray Palmer

BRUCE (left) and MARK: moving to the middle of the road

Before you could say "pointy headstock", they'd landed themselves an endorsement deal. Quite understandable really, since Bruce was already playing Kramers, and singer Toby Jepson can often be seen with a Kramer semi, the Ferrington, strapped to his bod.

Although their own Kramers are a US-made, custom-finished Pacer 2 and the Spectre thru-neck bass, Mark and Bruce were equally impressed by *Kerrang!*'s more modestly priced Korean review models, the Striker 600ST and the Aerostar ZX70 bass.

Mark commented about the £176 Aerostar: "Unlike many other basses around this price, the ZX70 doesn't feel cheap. It feels quality and plays really well – definitely worthy of having the Kramer name on the head."

The Aerostar keeps it nice and simple. The single P-style pickup and tone control can take things from a broad, open piano-wire

sound to a good dependable thud, and the satin-finish maple neck, although fairly wide up top, is comfortable and fast. The gloss-lacquered maple board helps make everything feel even slicker.

You might think the headstock, hardly shy and retiring, might make the bass neck-heavy. But no, the ZX balances well, with none of that feeling that the bass is constantly trying to dive away from you.

The £285 Striker 600ST is standard Metal issue. Three pickups Super Strat style with the humbucker angled to improve low-end response; Floyd-Rose top-locking, fine-tuning whammy system; and a shallowish maple neck carrying a flat-radius 22-fret fingerboard – in this case, a very tasty length of rosewood.

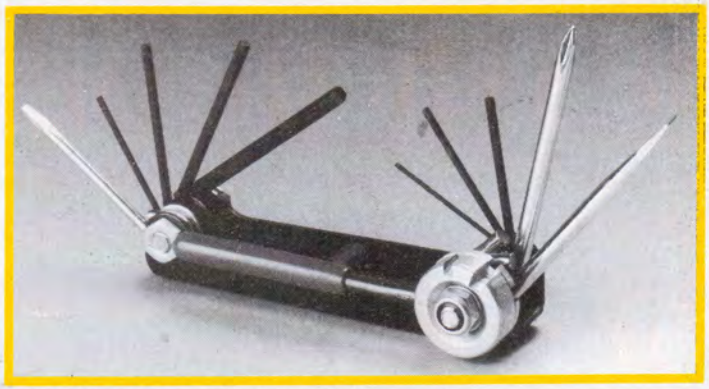
BRUCE, a self-confessed spiky headstock fan, had plenty of praise for the Striker: "I like the kind of matt finish on the back of the neck which feels really smooth and fast, and the lock-nut design is a good idea because it's also the zero fret which means there is no extra friction for the tremolo to go out of tune. The guitar also sounds good acoustically, which means it's bound to sound great when you plug it in."

It did.

The only aspect Bruce wasn't too keen on was the mini pickup selector switches which, incidentally, include a coil-tap for the humbucker.

"I prefer a normal five-way switch, it's quicker. But this is a personal thing, and I know plenty of players like the individual switches just as much."

If the Striker and its mini switches sound like your idea of fun, or you're looking for an inexpensive bass like the ZX70 where you can just get on and play, find out more from: *Scott-Cooper Marketing Ltd., 6 Ivyhouse Lane, Coseley, Bilston, West Midlands WV14 9JH. Tel: (09073) 74902.*



THE GUITOOL: a guitarist's nifty companion

SHOPPING AROUND

■ THE **GUITOOL**: You might remember we gave this nifty little guitarist's companion a name-check during one of our Frankfurt reports. Well here it is, in living black and white. And it's in the shops now, for only £15.95.

A recap on what you get: seven Allen keys (from 1.5mm to 5/32"), three screwdrivers (one Phillips, two slot-head), and a guitar/bass string-cutter.

More info from: *Hohner Ltd, 39-45 Coldharbour Lane, London SE5 9NR. Tel: 01-733 4411.*

■ **NOBELS SST-19 Multi-Effects Processor**: From Germany and the makers of the JHS Rock and Bass Boxes, a new rackmount module designed for guitarists, particularly those who still feel more at home with those analogue-type thingies – knobs and sliders.

Retailing for £449, the stereo output SST-19 provides compression, six-band graphic EQ, chorus, delay, distortion, overdrive, treble boost and a tuning reference.

All effects can be used simultaneously, are adjustable, and can be programmed into up to 100 different combinations accessible from front-panel buttons or by optional footswitches. Two FX loops (one stereo) for external effects are featured.

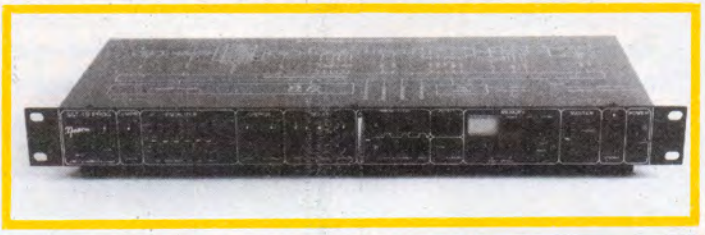
■ ALSO FROM JHS comes hot news of two new pocket-money **Encores**. A guitar and a bass. No pics yet but 'double cutaway traditional design' descriptions suggest Strat and P-bass stylings are certs.

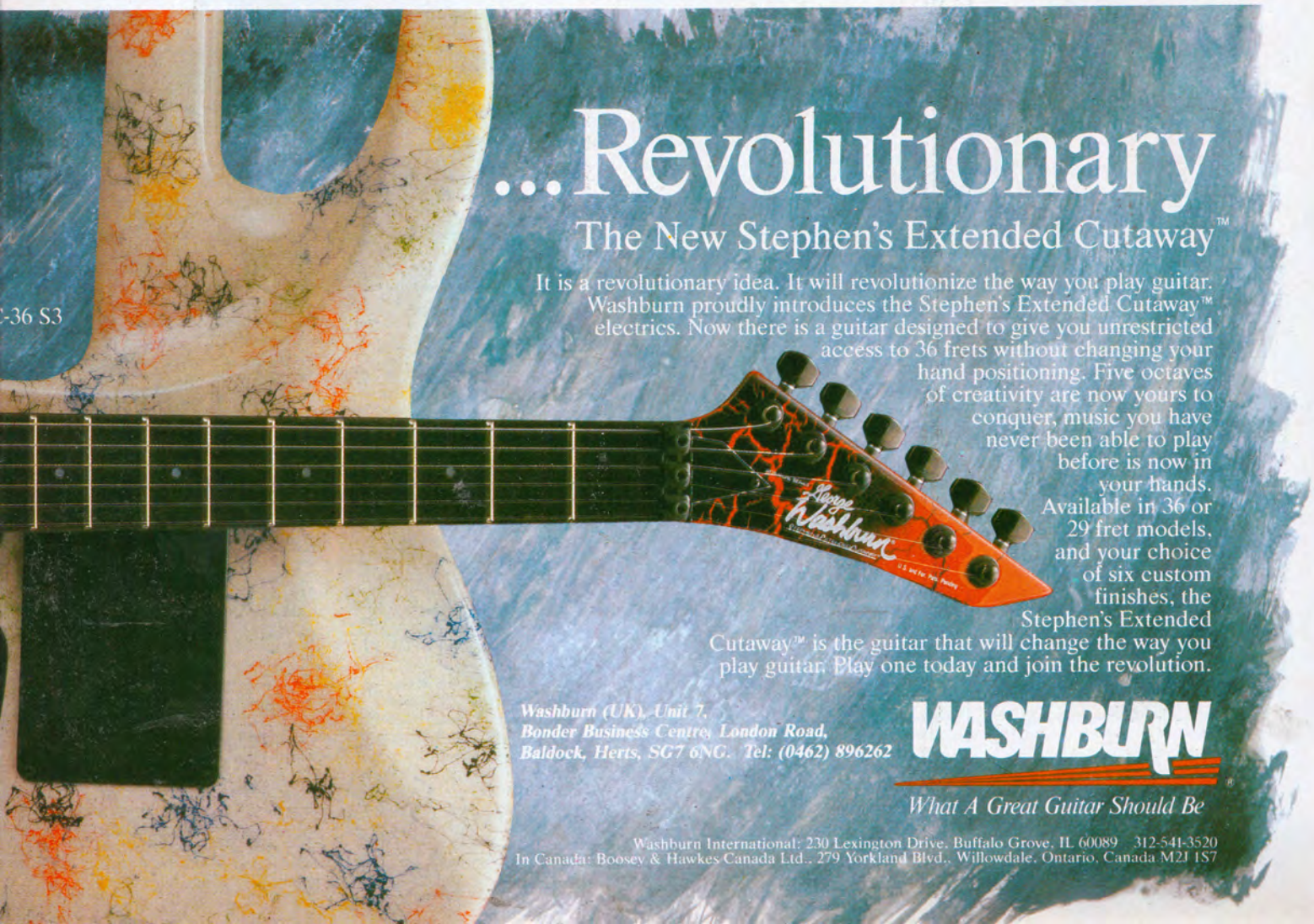
The **SK3**, at £79 RRP, offers single-coil pickups with five-way switch, a locking trem and 22-fret maple neck.

The contoured body **PB3**, outing for £89 RRP, has two pickups (a P and a J), a 'heavy-duty tracked' bridge said to provide added sustain, and a maple neck with 20-fret rosewood fingerboard.

More info on these budget beaters and the SST-19 from: *John Hornby Skewes Ltd, Salem House, Garforth, Leeds LS25 IPX. Tel: (0532) 865381.*

NOBELS SST-19: for those at home with knobs and sliders





KING' OF THE RUDE

Pic Göran Lindsjöö

Bassist TIM TIM is wearing red 'n' yellow fishnet tights (half a pair on each leg), he has shaved one side of his head and he firmly believes that his band KINGPIN need to be a walking advert for themselves. ALISON JOY reckons the price is right and doesn't care if the colours of the packaging clash

FOR THE fifth time I dial the multi-digit number that should hopefully connect my London landline with an opposite number in Sweden.

This time it connects, rings a few times, then a breathless voice answers; "Hi, this is Tim!"

'Tim' is one Tim Tim, bassist with the latest and greatest band to come out of Sweden, the colour-clashin' Glam Godz Kingpin.

So who in the name of Bonk Rock are Kingpin? If you good folk read my review of their 'Welcome To Bop City' (KKKKa) debut album in issue 190, you'll be aware of three things. Firstly, that Kingpin flout an image rather more outlandish than yer average glambangers; secondly, that they are an obscenely talented band whose ace is one Harry K Cody, guitar wizard extraordinaire and whose fast fret fingerin' has (for the first time) joined tack *à la* Hanoi Rocks with guitar hero-hem *à la* Yngwie J Malmsteen; and thirdly, that this band deserve to be BIIIG, takin' over where the sadly defunct Hanois left off.

Their line-up is completed by drummer Stixx Galore and frontman Zinny J San, ex-vocalist with noted Swedish glamsters Easy Action. Tim and Harry first got together around '82/'83 and then in '85 secured the stick services of Stixx. They recorded a demo featurin' "I Don't Care About Nothin'" and 'Squeezin' Teazin'', both of which would later reappear on the '. . . Bop City' album.

Last year came and the 'Pins were ready to record an album . . . but they needed a new vocalist. So how'd they finally land on their dinky-booted feet in finding young Zinny?

"When Zinny quit Easy Action he went to New York to put together a band cos he still had the Warner Bros recording deal," drawls Tim. "It didn't work out though, because according to Zinny a lot of New Yorkers spend all their time in clubs putting stuff up their noses rather than in rehearsal studios. So he came back to Sweden and he'd only been back a couple of weeks when I called him.

"He came down, poured a drink, took a big sip and yelled, 'Roll the tape!' It's worked out great on a personal level too; we're just pals playing together."

EVEN THOUGH the LP was completed last September, it's taken 'til now for it to see the light of day. Reaction has been mixed.

"A lot of Swedish reviewers didn't like it, but others understand what it's about. It's like the look; some people really like it, some just can't handle it."

Do you have problems at home with the way you dress?

"Yeah," he giggles. "It's weird for us though, cos we read mags like *Kerrang!* and see guys in there dressed like us. We don't think we're much more extreme than Motley Crüe or LA Guns. I mean, I look the same when I go out as I do on the LP cover. It makes people take two steps backwards and hold their breath – it's funny! The thing is though, at such an early stage in our career we *have* to be our own walking advert."

For those who haven't seen the said cover, let me describe young Tim: he's wearing red 'n' yellow fishnet tights with matching scarves around his ankles, a couple of fluorescent yellow belts emblazoned with his name in shocking pink and matching fluffy braces. His long, blond corkscrew curls cascade down towards his right nipple, which he modestly covers with one finger. The left side of his head is shaved in outright contradiction to his otherwise feminine appearance. Not surprisin', then, that Sweden's senior citizens are clutchin' at their pacemakers in wide-eyed distress.

But d'ya get threats an' abuse as you strut down the street?

"It used to be like that, but nothing we can't handle. I can't say that I'm well built, but if I get in a fight I won't quit. People like to try you out when you look different. Besides, those pix on the album were taken six months ago and we've changed since then, but we're so broke we've still got to wear the clothes!"

Perhaps even more remarkable than their clothes (I only said 'perhaps'!) is the fact that prior to recording the album they rehearsed with Zinny for a grand total of . . . once!

"We'd already recorded the guitar, bass and drums," says Tim in his teddy-bear voice. "When we got Zin we took him to the studio and he just did it the first time! It was kinda weird, we had so much in common with him, he just fitted in perfectly."

Now prepare yourselves for another shock: I innocently asked what kind of gigs the band play over in Sweden, and was once again greeted by an answer in the singular . . .

"We've only done one gig!" laughs Tim.

"It was at the Hard Rock Café in Stockholm, and it was something of a minor disaster!

"About two days before the gig the agency decided it was a waste of time for us to gig in Sweden, saying there was only money to be made in America and Britain. They were afraid to put any money in cos they thought they wouldn't get it back. As a consequence, only 25 per cent of our equipment turned up at the gig! But people still said it was a great gig afterwards . . . "

OH. SO C'MON then Tim, baby, tell me what a guitar hero is doin' playin' with a lowlife Glam band?!

"I think the joining is good, and it's what will make Kingpin unique. There's loads of bands who sound good and look awful or vice versa. We wanna be both.

"Harry's a guitar hero. If you see us live we've a lot in common with bands like Mötley Crüe and LA Guns, but also with Racer X and maybe Yngwie J Malmsteen. Hopefully, both the musically minded audiences *and* the image conscious ones will like us."

Let me quote to you some lyrics from 'Squeezin' Teazin'': *'Strip me, cuff me/Whip me, stuff me/Make my red turn blue/Then I do it 2 U'*. I mean, it ain't 'Stars On Sunday' stuff, is it?!

"Ha! You mean 'Squeezin' Teazin'' don't you?!" laughs Tim. "When Zin played that to people in LA they were blushing and giggling! In Sweden people don't read the lyrics, and if they do they don't get it. It's not dirty, it's fun, we're not putting anybody down. Everything Kingpin do is done with tongues in cheek (!). I think they're fun – don't you like it?"

Er, *I* don't mind, me personally like, bein' quite into a spot of bonk lyric-hem, but I don't know what my mum would say!

Do you consider yourself to be a sex symbol?

"I don't spend much time considering what I am . . . I just am!" he proclaims. "I don't mind when people call me things though . . . the other night a girl told me I had user-friendly legs! But that's *embarrassing*, especially in a crowded room!"

S'funny, he doesn't look to be the blushin' type! But anyway, why should people buy 'Welcome To Bop City' rather than any of the other numerous albums around?

"It hopefully makes you feel good. But if you're sensitive, you shouldn't *dare* try it! It's on the wilder side!"

How would you categorise it?

"You want me to label it? Ah . . . good time rock 'n' roll on the heavy side. It's difficult to compare us to other bands; Europe say they're not Heavy Metal and Megadeth say they're not Heavy Metal either. We've no objections to being called Heavy Metal – it's a great label!"

KINGPIN'S DEAL with CMM was just for the one album, so they're currently shopping around for a major worldwide deal, which makes touring plans somewhat impossible. But things look to be movin' along quite happily thank-you-very-much with Zinny and Stixx having just returned from LA after long talks with various music biz lawyers enabling them to be in the very best negotiating position.

And with that, I had to replace the receiver and sadly lose that sultry Swedish voice. But I'm not too upset . . . cos I know that Kingpin will soon be MAJOR. Pacemakers at the ready, kidz . . .

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THE BOYS ARE BACK...

After debuting in the New Wave Of British Heavy Metal, oh . . . *aeons* ago, then dabbling with da blues, SAMSON are back (again) with a new line-up tailor-made for the '80s. PAUL HENDERSON reckons that this time is going to be the one . . . when the group finally attain the mystic state of 'it'-ness

SEVERAL YEARS ago, the New Wave Of British Heavy Metal came thundering in, crashing through the breakwaters of musical fashion, and sending a batch of advance troops careering up the beaches in search of fame and glory. Samson were in the vanguard but somehow seemed to get pinned down in the trenches of the middle ground, there to remain while others leaped over their heads and ran on to reap the spoils and battle honours.

But during their various incarnations, Samson came up with songs to match those of many of their high-achieving competitors ('Don't Get Mad Get Even', for example, casts a shadow over a great many better-selling albums of its time), and they possessed the musicianship in terms of band cohesion and individual skills to trade licks with many of the 'big boys' and come away from the tussle quids-in.

But 'it' never really happened for Samson. Rightly or wrongly, for this reason and for that, the mention of Samson's name is highly likely to be met by a piece of 'received wisdom' which says that Samson were a good band but that they never quite made it.

"Purely through *budgets*," asserts Paul Samson, tossing out a couple of pertinent one-liners before I've even finished phrasing the question. "We were always expected to come up with Iron Maiden's results on Praying Mantis' budget! It was as simple as that, and that's the truth."

There was also the problem of the band's image. After Bruce Dickinson left the band for Iron Maiden, in stepped the less than sylph-like, more barrel-shaped bulk of vocalist Nicky Moore (now with Mammoth).

Although in Moore Samson had a superb, powerful singer whose voice eclipsed the squealing and warbling of most of his contemporaries, the going was decidedly less difficult for other, lesser bands fronted by the swivel-hipped stud variety of vocalist who could put the girls on heat with a mere pout and a wink of an eye. And that was some time *before* the current crop of real pin-ups high-kicked onto the catwalk.

"Both albums we did with Polydor back then were rejected by America *purely* because of the singer's image. And you've got to remember that back at that time you didn't have people like Bon Jovi and Europe, the 'pretty boys'. All we had to compete with then was people like Paul Di'Anno, *no* sweat!"

Pic Loisjoy Thurstun

SAMSON: seeking to achieve success in the UK to match European interest

WHY THEY 'didn't quite make it' (if indeed they didn't) is speculative. But whether or not they did, Paul Samson would argue, depends more on your frame of reference.

"We actually did a lot better than most of the bands that people considered *did* make it," says Paul defensively. "But if a 'Top Of The Pops' appearance or a headlining gig at the Odeon is their interpretation of 'making it', then they can stick it up their arses. What's *really* important is to be able to create music for 15 or 20 years. I'd much rather be in a band that's around for 20 years than to come up and then go down like, say, Twisted Sister."

A long way on from Samsons of old, the most recent sounds people have heard would have been from Paul's Empire. But no sooner was it built up than it was being dismantled. To cut a long story short, it simply didn't work out.

Now, with a new-look line-up – Paul Samson and singer Mick White from Empire, plus keyboard player Toby Sadler, Dave Boyce on bass and drummer Charlie Mackenzie – the '88 version Samson appears to have the components with which to build upwards and outwards in a big way. They look *and* sound like an '80s rock band. The musicianship is strong, with the posing (most of it) left for the dressing-room mirror.

The material, particularly the new stuff, sounds impressive – thoughtfully put together and remarkably polished in performance. And in Mick White they have the right combination of good, strong vocalist and a stylish, confident frontman. The overall impression on seeing them play is that in a short space of time, this band have really gelled. If this new, gung-ho Samson band of a recent show is anything to go by, some step up the promotion ladder could (should) be ready for rubber-stamping.

They've just completed a rather catchy mini-album (check out the particularly impressive 'Silver Screen') for an expected June release on Razor Records, and are on the brink of signing with a 'major' for the full-length album at a later date.

"The intention is to record the album in September, for release in the Autumn. But it's important," says Paul, "to get some vinyl in the marketplace now. Hence the idea of putting out the mini-album. I haven't actually had a release of my own since 'Joint Forces'. I want to establish this band and this kind of direction and sound, and try and build it all up while we're gigging around, especially as we'll soon be off playing in Europe.

"This band now has got that 'first album' thing, but at the same time we've got the experience of doing other things and working with other people and whatever. So it should have both the class of musicianship and songwriting, with the exuberance and 'naivety' of that first album level of enthusiasm.

"I feel this new album that we're going to be recording is probably the strongest record I've *ever* made, *certainly* the strongest since 'Head On' or 'Before The Storm', which were two strong albums in terms of songs. I think I'm a much better songwriter in '87/88 than I ever was in '80/81."

AFTER HAVING spent so long playing under the name Samson, it seemed odd when he went out under the Empire banner. Why, I wondered, had he now chosen to go back to the 'old' name, tagged as it is with the 'band who never quite made it' association?

"Promoters wouldn't book me as 'Empire'. But as soon as I said we were getting a new band together and calling it Samson, everything was different. The potential ticket sales are different, the interest is different, and we're headlining festivals instead of opening.

"Even now, with a brand new band, in some places I've done better business than I ever did in the days with Nicky in the band. Back then it was great – five and six thousand seaters, but we went back recently and did eight thousand. We also did about nine television shows across Europe last year. To me, that shows that the fans are still out there.

"And regardless of whether I happened to be born with it, Samson *is* a good name for a heavy rock band. And it sounds good in a chant!"

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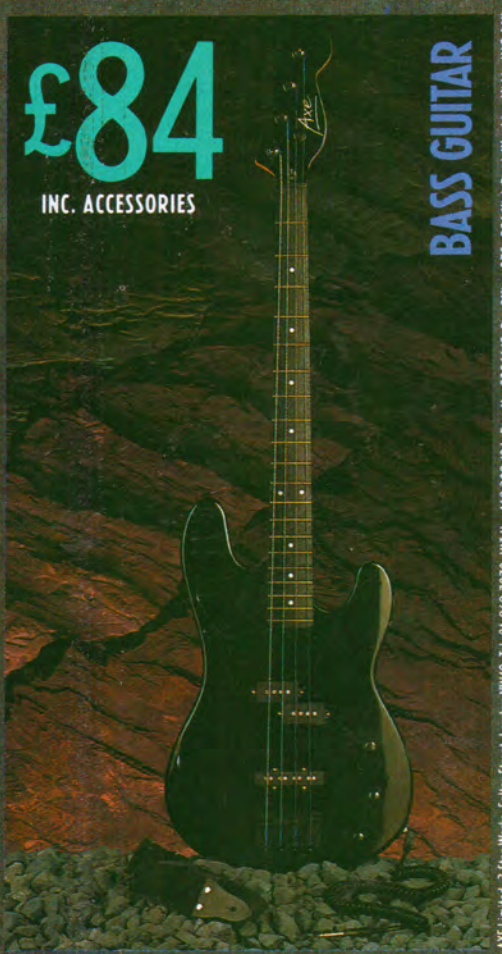

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KONCERTZ

ADVANCE TO MAYFAIR

Pix Ian Jacobs

GYPSY QUEEN: war or peace? Take your pick

QUIREBOY SPIKE: manic

QUIREBOYS, GYPSY QUEEN, WOLFSBANE
Newcastle-Upon-Tyne Mayfair

"LOOK AT ME," demands a dazed Spike after the show. "Before I went on I had a waistcoat, a harmonica and a decent pair of jeans!" He's now minus all three, having just been rescued from the grabbing hands of the mad Newcastle crowd. Well, the jeans are just about hangin' in there, one leg intact, the other ripped from the knee to deep inside his cowboy boot. Quite popular up here, these boys.

But let's toddle backwards a little to the performance of set-openers Wolfsbane. After being graciously left with only ten minutes to soundcheck, they were forced to play with the attitude, 'If you can f**kin' hear it, it'll do' (© Steve 'Mad Dog' Danger). But have you ever known the scuzzies put on a naff show? Not bloody likely, matey boy!

From the frantic 'Killer' through to set closer 'Breaking The Law', Blaze Bayley led a musical lunatic asylum to the heights of infamy and the pits of smuttiness. There's Jeff D'Brini, bass danglin' around his knees, grinning insanely an' boppin' around like Zebedee on Junior Aspirin; Jase The Ace, not a particularly flashy guitarist, but he's growing more competent and confident with every outing; and there's that lunatic Dangermouse on the drums, chucking sticks in the air, usually missing them on the way down – but who cares?

And Blaze? Well, y'all know Blaze – sweet, but completely and utterly stark staring bonkers. "F**k off!" shouts one punter. "Waaaaahhhh!" wails Blaze, crouched by the drumkit, pretending to cry. "Did you tell me to f**k off? I'm only little! Waaaahhh!"

They also 'treated' us to the brand spankin' noo 'My Mum Beats Me To Death With A Baseball Bat When I Don't Do The Washing Up', the classic follow-up to the even more classic 'Next Week At The Astoria', recently performed so eloquently by the boys at a Marquee shindig (cough). Then we're into the aforementioned set closer, Priest's 'Breaking The Law', where Blaze gets carried around onstage by his adoring masses (messes?) before screaming "F**k off!" and kicking them all offstage. STARZ!

After half an hour or so of sanity (so the more nervous types could recover), we have Gypsy Queen. This was the first time I'd clapped eyes on the band, and I was none too sure what to expect. Having the guitarist rolling around on the floor like an epileptic bumble bee before the first song was *not* a good idea, but when sisters Pam and Paula Mattioli strutted onstage, the little boys forgave everything. Some of them even screamed. Cute.

Following their much-touted 'change of image', I was glad to see the girls *had* smartened up a bit. They still look very sexy, but much more classy. A shame then that this was degraded by the openly leching 'security' men piled up at the back of the stage. Nudge, nudge, wink, bloody wink. A right laff, eh lads?

It has to be said that I'm none too sure about all the synchro-headbanging the girls seem to love so much (it's just a bit *too* clichéd), but the Queens unquestionably provide a very visual and entertaining set. On 'War And Peace' they came on, one in military regalia and carrying a gun, the other in a virginal white bridal gown, clutching flowers (don't ask me which one's which!), adding a bit of theatre to the proceedings. It's all a bit out of context for a 'Heavy Metal band' (and Alice Cooper does it way better), but there's no denying it holds the interest in places where the music and growling vocals sometimes don't.

But that's not to say that the music's naff; they turned in well 'ard renditions of 'Radio', '(Hey) Are You Ever Satisfied' and 'Doctor Needs A Doctor', as well as a surprisingly good cover of Zep's 'Black Dog' – well, apart from the panting '*ah-ah-ah-ah-ah-ah-ah-ah-ahhhhhh!*' bit in the middle! Well dodgy!

They departed with another cover, Queen's 'We Are The Champions', leaving the Geordie boyz breathless and wobbly-kneed. Me? Well, I didn't have wobbly knees, but I found the band much more interesting than I'd expected. Having said that, I don't think Gypsy Queen will be the girls to end the miserably long search for a good female Metal band – they're far too cabaret for that – but as a novelty act they'll sure continue to pull in the (breathless, panting, wobbly-kneed) punters.

After a vodka or three (and being dragged screaming round the Mayfair by Gin $ling's Marc Ama Chan), I sat back to relish the growing spectacle that is the Quireboys. Cooler than an icebox, tattier than an Oxford Circus tramp, they all have an irresistible laid-back couldn't-care-less stage presence, Spike twirling his mike stand with little regard for the audience's heads, let alone those of his own band. Luckily, they all seemed to know when to duck.

HEAVENS ABOVE

UNCLE SCOTT Cessna: totally wired

UNCLE SAM
Idols, Rochester, New York

OUT-F**KIN'-rageous-goddamn-krazy-motharf**kers!

Uncle Sam unpretentiously capture and leave untamed the methylated spirit of 'the' Alice Cooper band, the Stooges etc and serve it up on a garbage-plate garnished with the rhythm-poundin' of the Cramps and Hanoi Rocks.

These flagrant ingredients battlin' the overwhelmin' colours of the star mangled banner propped up by a cheap American beer of Rochester, New York's absolutely daaarlin' Uncle Sam boys!

Their album, 'Heaven Or Hollywood', possibly the best Alice Cooper album in 15 years, rapidly sellin' by da thousands on their own Skeller label, made it to numero uno in our HM import chart and, more awe-spiciously, its intentionally risqué sleeve made it into the glossy pages of *Playboy*'s 'The Year In Sex' '87 year book!

White sheets fell to reveal a wire-nettin' screen separatin' the crowd from the band, and containin' a back-drop of porno-pix an' rag n' bone decor. But as the Sams catapulted into such bee-yoots as 'Whiskey Slick' and 'Live For The Day' the crowd frantically tore at the 'cage', eventually leavin' the frontstage area lookin' like the aftermath of a shark attack!

New-boy drummer Ron Kenfield, manic-milko guitarist Larry Miller, and bassist Dave Gentner (desperately tryin' to grow his barnet back after a 'bad night' (!)), blend an eerie creativity to a my-fist-your-face onslaught. Meanwhile, frontman Scott Cessna, a completely lovable rogue, hurls his slinky frame into the manic audience with absolutely no regard for his shoes!

Fresh in their datedness, their influences scrrrr-eamin', yet with the usual mustard, ketchup an' onions on the hot-dog – Uncle Sam still taste of somethin' pretty unique.

Y'know, as much as the Uncs deserve immediate mega-bucks attention, if a major label had the sense to pick up on 'em . . . I'd probably have to start doubtin' the band's specialness . . . !

RAY ZELL

'Seven O'Clock' opens, and Ginger goes bonkers (as he is wont to do), spinning around the stage like the original swirling dervish; Nigel Mogg stamps his cowboy-booted feet, hair swinging, head nodding; Guy Bailey lurks behind his tousled hair and hat – a total cool dood. More Ron Wood than Ron Wood, there's a fag perpetually danglin' from his lips or from the neck of his guitar.

'Man On The Loose' fans his ash, and then we're blasting away into the fab new single 'Mayfair', which went down the proverbial storm – not surprising really, considering the name of the venue!

It's difficult to praise the QBs four frontmen enough – the Spike/Ginger/Guy/Nigel offensive is truly formidable: the manic antics of Spike and total-haircut-perfection of Ginger contrast starkly with the apparently half-asleep (but don't you dare believe it!) demeanor of Guy and the grinning, thumping Nigel. STARZ! (Again.)

'Sex Party', sees Nigel being dragged into the crowd, still playing, still grinning, only *ever so slightly* perturbed. He's pulled back onstage only to see Spike follow in his footsteps. Everyone with feet back firmly on stage boards, the next broadside is an impromptu rendition of 'Blaydon Races', a local tune to put even more fire up the crowd's arses. Then came the big surprise of the night: the Grip's Willie leaping onstage to jam on 'Please Me'.

Now this came as a bit of a shock, cos only minutes earlier he'd been sat next to me, before suddenly announcing he was going to see his 'brothers'. The next thing I know, he's leaping around onstage like the madman he truly is. Fine performance, Willie-burger, just luvverly!

I loved it, every single mad, bad second of it: a terrific bill, a great atmosphere, loadsatalent and fine, fine (but totally crazy) people. My kinda night.

ALISON JOY

ROUGH JUSTICE, NOUSSOMES, MIDNIGHT
Bradford Cellar Bar

IT'S STILL early days for Midnight, a young four-piece from Bradford, and it's going to be two years at least before there's anything genuinely interesting to report on, but they do a good version of 'Tocata' (which is a bit more novel than your usual Maiden and AC/DC covers).

Guitarist Pete Mastrantuono is worth watching out for and his brother Paul on the drum kit is only 16 (there, I said it!).

The word is out that Noussomes are going to be a 'happening' band and I think most of it can be credited to Paul Kettley, not because he started the rumours or anything, but because he is one of those rare frontmen who are visual and can honestly be described as a singer rather than a vocalist. He doesn't shy away from his quite considerable range and has a flair for the dramatic, usually posed foot-on-monitor giving it plenty of Bob Catley arm gestures.

The professionalism and ability of the remaining band members, Nicky Dunne (guitar/keyboards), Gary Baybutt (bass) and Brian Wilson (drums), lifts them clean out of the amateur bracket while their diverse influences give an eccentric flavour to their set.

First numbers 'Tomorrow' and 'Need Someone Like You' indicate that Noussomes are aiming for the clever-Metal market, y'know, sort of Queensrÿche with keyboards. Then just when you've managed to slot them in an appropriate pigeon hole, they go and cover 'Funky Music', a glorified disco track as heavy as you'll ever hear.

Noussomes are deliberately diverse enough to avoid labelling but not so much as to alienate the audience. A smarter than average band for the smarter than average punter.

Headliners Rough Justice lived up to their name when they fell foul of a late start and ended up playing to a dwindling crowd rushing for their late buses. A ridiculous situation that has been allowed to happen too frequently at the Cellar Bar.

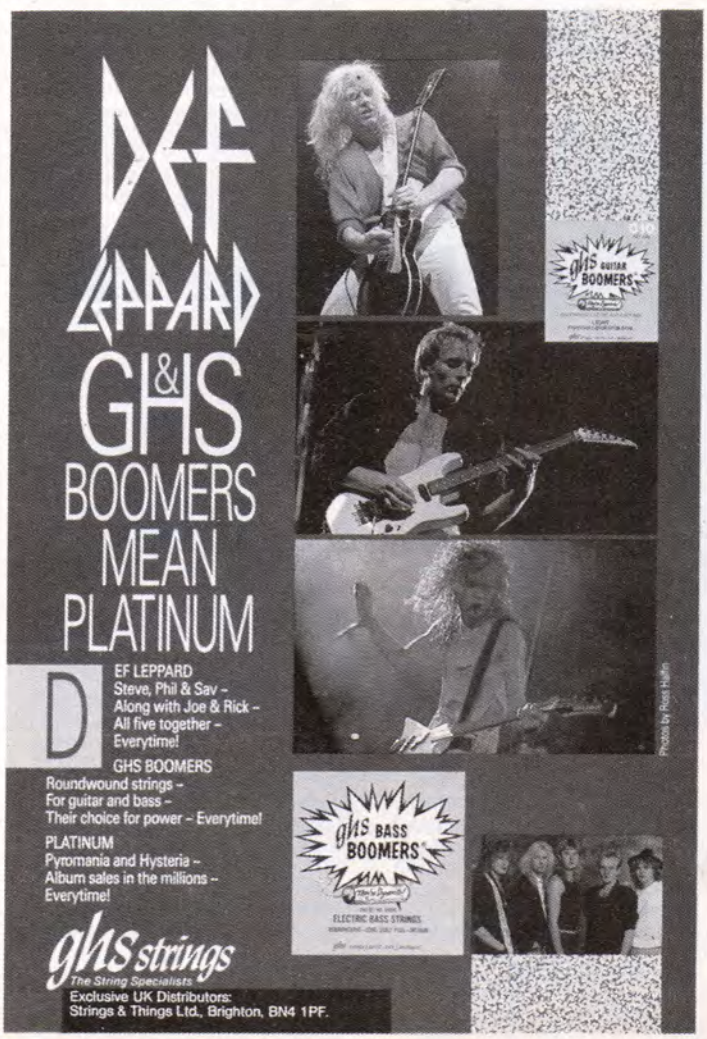
They're a fun loving mob who dress like a Spïnal Tap out-take rather than a serious band, and I would imagine that they really know how to work a crowd if they stay long enough. Don't be fooled into thinking that Rough Justice are some kind of joke because they take the music very seriously.

They play a bouncy mixture of Priest and Maiden dual-guitar HM that highlights the twin guitar talents of Russ Middleton and Simon Shagouri, whose styles are well integrated without appearing over-rehearsed.

Drummer Dave Parker and bassist Gary Dodds provide a strong rhythm section. Tony Robson fronts the band with a lot of personality and an OTT image, he's not my idea of a great singer but that is all you can take away from him.

With the exception of 'Samurai' and some of the later numbers, I found most of Rough Justice's repertoire to be entertaining during the gig but soon forgotten, although I don't deny that this is a first impression and I would go to see them again. Both guitarists deserve a higher profile even if some of their material might not.

AL RHODES



RICK 'N' ROLL

Pic David Willis

CHAINSAW CAINE: out for a quick kill

SLAVE RAIDER
Marquee, London

SLAVE RAIDER are strangers in a strange land. There are nerves behind the mission to make friends. Will the chainsaw work? Will 'Stairway To Heaven' cause offence? Please, will London *like* Slave Raider? The answer lies with the guest list and, although Chainsaw Caine ain't about to beg, tonight's debut UK date has obviously been arranged to impress.

Tonight there is no home crowd. No sympathy. A fair amount of people turned out to ridicule. They'd seen all this before, of course. Big American noise make tits of themselves at the Marquee. Behind the hype, they're sure, just a vacuum. Well tonight I'm glad the city's cool slipped just a fraction.

Slave Raider are comic intimidation. Naturally they *loathe* Rick Astley. Chainsaw Caine knows his audience and is out for a quick kill. He strides from the dressing room to perform the kitsch decapitation ceremony, knowing that the stunt will win over friend and foe alike.

Slave Raider are veterans of the small stage and it shows. Chain is dominating the stage, prowling the backline and slapping hands like a crazed ringmaster. Somewhere in the midst of such pumpalong riffs as 'Take The World By Storm' and 'Make Some Noise' you can catch sight of the band sweating to make it work.

Slave Raider may have the last great showman on Earth as a frontman, but without the music Chainsaw Caine would be no more than Grace Slick with stubble.

The heat takes its toll during the lengthy 'Black Hole' and the pace momentarily drags. It may not have been a wise move to perform such an epic in addition to 'Survival Of The Fittest', but Letitia Rae saves the set by nailing Lizzy's 'Jailbreak' to the floor.

A shame there was no space for her voice and that she isn't included in the frontline of Nicci Wikkid and Lance Sabin. Both guitarists handle their duties with passionate involvement, even joining Chain for a few choreographed dance steps.

"We were worried about the Zeppelin covers," Chain confided. "We're not a Zeppelin clone band. It's just our tribute to a great band."

Which is why 'Stairway To Heaven' didn't cause offence. The perfect party encore and a song that Slave Raider both love and enjoy. They cannot make it their own, but the adoption is suitable.

Half the appeal is watching Raider's dark pantomime. The other is watching the crowd. Their music belongs in happier times but is far more enjoyable than Quiet Riot. A niggling worry that individual talents may have been overlooked in favour of The Package, but Slave Raider know their mission.

CHRIS WATTS

TOUR DE FORCE
Marquee, London

THERE WAS a time, not so long ago, when the majority of this country hated the French. Some still do, but don't take it out on Tour De Force! This Anglo-French alliance are a solid, hard-hitting rock band with an ear for a good tune and the ability to play it too.

The French connection comes in the form of lead guitarist Fred Avesque (ex-Driveshaft) and bassist Micky Antoine, whilst British interests are held by the other lead axeman Andy Warnock, drummer Gary 'HD' Burfoot and that genial Geordie Lou Taylor on vocals (a former member of Satan/Blind Fury).

Opening for Shy and with a horde of friendly faces cheering them on, Tour De Force went all out to prove that, in the face of a possible resurgence in British Heavy Metal fortunes, they want to be in at the start as contenders for label interest.

Having paid their dues in a variety of small-time units, the membership have the experience and will to succeed. All are brilliant musicians, especially Burfoot, and with more stage exposure – this was only their second gig to the paying public – they'll be able to improve on the potency of songs like 'Power Of London', 'Tell Me' and 'For The Future'.

With a set only marred by its shortness (lack of time, something opening bands always suffer from) and a drunken idiot soaking the front rows in beer when he fell off his equally drunken idiot of a mate's shoulders, Tour De Force, the best band to be graced by Lou Taylor's extremely powerful range yet, are gonna be an outfit to destroy all known competition once they really get into the gigging groove. Watch out for them.

DAVE REYNOLDS

DOGS D'AMOUR
Stairways, Birkenhead

WE WANT FACTS, right?

FACT: The Dogs didn't even get to do an encore.

FACT: There were some pretty mighty jeers when they left the stage.

FACT: Tyla, doggie mainman, asked me after the gig, his voice still shaking, "Are they (the punters) *always* like that at this place?"

Looks like, on the strength of the FACTS, the Dogs had a pretty rough time of it, but those FACTS can be misleading.

In the first place, according to the set list that I swiped, the Dogs were planning on an eleven-song set followed by two encores – about 50 minutes, which is short but not *too* bad. When I tell you that they ended up doing just a little over twice that time on stage because the punters wouldn't let them off, you might get a clearer picture of what a night this was.

For the first two songs everything was well in order. Tyla and Jo Dog's guitar interplay, so essentially like Keef and Ronnie's, kept the melody lines charging about your head while Bam Bam (drums) and Steve Suicide (bass) pinned it all together underneath. Tyla's voice, Rod Stewart with Axl Rose's tonsils, perfect for the lyric, was blissful to behold, and then, during 'The Kid From Kensington', third song in, *it* happened . . .

There was what can only be described as a pitch invasion. One minute I could see Tyla, bopping away like a good 'un, and then it was just kids. Wall to wall they were, and suddenly the Dogs were playing, quite literally, *in the round*!

All too soon we got to the eleventh song, single-to-be-and-supposed-finalé, 'I Don't Want You To Go'. It came and went. The band sort of half-heartedly considered heading off stage but there was no chance that the kids were ever going to allow that, so the 'encores' became part of the set proper.

And then the Dogs, bless 'em, just kept on going . . . and going . . . and going.

Twice their normal set length, they played. Throwing in such gems as 'Get It On' and the Only Ones' 'Another Girl, Another Planet' amongst oodles more of their own stuff.

"*Pleeease*," begged Jo Dog. "This has *got* to be the last one. Purr-leeease!" And it was, too. Tyla hurled himself into the audience and, as the final chord died away, the DJ shoved a record on out of sheer pity for the lads. He got the jeers and, without playing an encore, the Dogs made it off stage.

"That was, without doubt, the best bloody reception we've had anywhere, *ever*!" quoth Tyla, afterwards. "What a bloody night!"

What a bloody night indeed, the best I've had for a long time too and, by the way, Dogs eat Pussycats for breakfast, OK?

DAVID GALBRAITH

USI
Fulham Greyhound

PLAYING THE Greyhound as support to Torino is hardly the most auspicious of London gigs. Not exactly the most plentiful of audiences either, the barn-like venue being stuck mid-way between two tube stations and thus being designated 'too far out'.

All due credit then to USI, a Northern three-piece who got dressed up in their best David Lee Roth-style gear and proceeded to kick seven shades of shit out of the stage, regardless of a sparse, half-asleep crowd.

The duo responsible for this storm are lead vocalist/lead guitarist Steve Johnson and vocalist/bassist Eddie Stratton. And herein lies the root of their problem: they *desperately* need a frontman, a singer just as visually exciting as themselves, a star to take away the sheer *graft* of it all.

Now I know they disagree with me here, but without that lynchpin (especially at club level), bands are lumbered with a severe and often terminal communication problem.

They need a keyboard player too: sequencers and tapes are all very well, but people near me were shuffling around trying to spot the fourth man, therefore taking attention *away* from the band.

A radical re-evaluation is required here: a frontman would also add a little extra spice and dimension to the songs, and a keyboard player would widen the boundaries within which they can perform.

There *is* potential here – all it needs is the *band* to recognise it!

ALISON JOY

FLESH-POTS

Pic Katia Natola

STEVE SOUZA of Exodus: deals a nice line in elegant banter

EXODUS
Astoria, London

17 JULY 1986 was a day that I still have fond memories of. I was in San Francisco to witness the debut show for new Exodus frontman Steve 'Zetro' Souza (formerly with Legacy, who of kourse later bekame Testament). Now SS (no, not the Nazis, but Souza!) had replaced one Paul Baloff who had always been a favourite with the Bay Area Bangers – and they're not an easy mob to please, believe me.

Throughout that show in '86, the chant of "Baloff, Baloff, Baloff" kould be heard and I naturally assumed it would only be a matter of time before Zetro would throw in the towel and go bakk to Legacy. But to his kredit he stukk with it and proudly overkame the chanting; maybe it was that macho 'Oakland Raiders' T-shirt that kept his head held high and finally got him accepted! Some Bay Area Bangers still think that Baloff should be in the band. It's hard for me to say, I like both their styles of growling!

So here we are in swinging London Town nearly two years later and Exodus have finally made it to these shores, long overdue if you ask me, and once again it was nearly a FULL HOUSE! So for the third time in a week my ears were ready to BLEED once more, to this lovely rakket kalled FRASH METAL!, and Exodus didn't disappoint.

Having already konquered 20,000 of Holland's most ardent nutters at the Eindhoven Dynamo Festival, the Astoria proved to be easy bait!, although the sekurity had tightened up drastikally since the Testament show a few nights earlier, not much slamming tonight!

As for the repertoire? Well akkording to my note book 'Seeds Of Destruktion' got the nod, as did 'Faster Than You'll Ever Live To Be', and if the gospel akkording to Steve Souza is to be believed then this 'un was about everybody's favourite kop Klint Eastwood. Despite the musik being just what the doktor ordered, I koulda done without the dry ice – it just looked too takky for words.

"AAAWWWRRRIIIGGGHHHTT, you London maniaks, let's see if you remember this one!" . . . It was of kourse the masterful 'Deliver Us To Evil' that master Souza was referring to, and he kontinued with his elegant line in banter: "This next song ain't about no Goldfish and it certainly ain't about no Trout (you gotta laugh haven't you!). What is it London? . . . PIRANHA!"

And believe me this toon certainly had a lot of bite to it *(Groan – Ed)* with some stinging geetar work from that double 'H' duo of Messrs Hunlot and Holt. And here we are at the end with 'Bonded By Blood', and with the amount of serious Moshing that was going on around me this was a very appropriate toon.

Enkores? Well there just had to be: first off we were treated to the title trakk of da new album, you guessed it, 'Pleasures Of The Flesh' – and this song certainly has some sorta perverted pleasure for everyone – be it BONKING, be it CHAINSAWS, be it SLAMMING, it's all there and more. With Exodus's musik you have to dig deep and find out just what is going on in their sikk minds! Which suitably leads us into another horror story namely 'Brian Dead'. One of my all-time fave Exodus toons – you just gotta here the RIFF to this 'un, you'll be humming it for years.

Exodus played a blinder all right, and if you weren't there you should be pulling your hair out. Now kan someone tell me why Cheeseburger suddenly looks like Kojak? Oh, he wasn't there . . . LOOOOSSSSEEERRR!

XAVIER RUSSELL

WIN A LOAD OF OLDIE GOODIES!

IT'S COMPETITION TIME again folks, so get out your thinking caps and read on . . .

You know how your mum and dad sometimes rabbit on and on about "how things ain't what they used to be"; about their old loon pants, about pounds, shillings and farthings?

But forget all that boring stuff cos there was some real "groovy sounds" around way back then – stuff like Jimi Hendrix, Cream, Gun, Jethro Tull and all those other dear old codgers.

And the good news is, greatest hits by these and many other artists are now available on a splendid new 32-track, double compilation LP from Stylus Music called 'Back On The Road'.

We've got 20 copies to give away to fill you in on just what was going on when Metal was but a wee babe. All you've got to do to win one is answer the three following ancient history questions correctly, then get your name drawn out of the hat. Here goes . . .

Name *one* member from each of the following bands:

1 Free

2 Cream

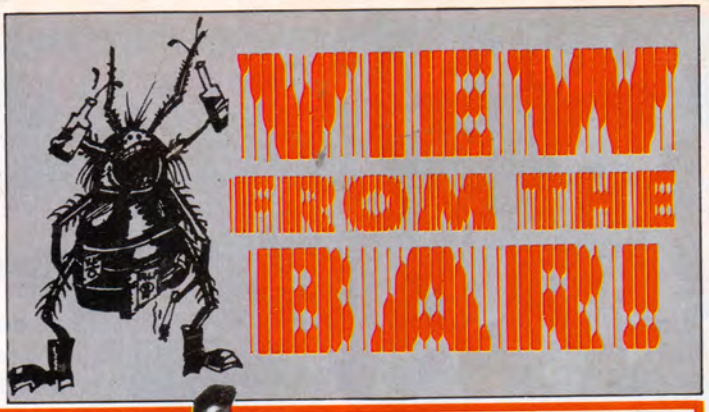
3 Black Sabbath

Send your entry to Back On The Road Competition, *Kerrang!*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

VIDEO STAR

NOPE, THOSE maxo-sleaze rockers the Dogs D'Amour haven't picked themselves a new girlie vocalist – we here at *Kerrang!* just fixed them up with a star for their video to accompany the single 'The Kid From Kensington'. The lucky lass in question was 16 year old Alex Johnson from Frimley Green in Surrey.

Her name was first out of the dog basket full of correct answers to the competition in *K!* 185. Alex went to the Polytechnic of Central London off Regent Street for the shoot, where our drama correspondent said her Nel Gwynne was a classic . . . well done Alex!



■ GREAT BOG almighty boozers, there are some things in this bad old life that a man, a *real* man that is boozers, finds just too much to take. Just a touch too much.

And at big Bar HQ last week, one such dark and desperate afternoon took its toll. The almighty death deck, pounding away like a demon on the devil's drum it was, some Bog forsaken Mega Metal blasting forth, when it shattered the air with a banshee-scream, flames blaring from its tail, heaved away from the rivets that held it to the floor, spluttered one long last splutter, and passed on to the other side.

Sheesh, gobsmacked ain't the word for it boozers. A deathly silence settled in around the long bar. The golden optics grew shallow and dispensed only half-pints.

Great men bowed their heads. **Paul Wendyson** choked back a sob. **Mick 'I wanna come home, really guys I do' Wall** caught the next plane to LA. **Neil 'Def' Jeffries** cut the sleeves off his QPR shirt. **Disturbingly Cheeky Young Jon Hotten** was cheeky no more. **Bonk Rock** and **Knees Up** subbed a feature. Even **Skarlet** stopped talking about **Tigertailz**.

It was bad like bad's never been . . . But as the saying goes, boozers, cometh the moment, cometh the man. **Krusher 'Superstud'** (© *Sounds*) **Joule** hurled an empty vodka bottle into the smouldering wreck, donned his safari suit, and took off to the West.

When he returned it was with a death deck so mighty as to bring a tear to a man's glass eye. **Marlin The Heavy Metal Horse** drew it, Krusher perched on top like a mad jockey.

We stopped boozing for a second (just a second) to stare. Hewn from the living rock of **Slack Haddock**'s last stage set it was . . . huge, and heavier than **Derek Oliver** and **Meat Loaf** eating elephant sandwiches. Hardened 'Bar staff were seen to embrace. **Geoff Barton** came

Pic Clare Miller

■ *HERE'S ONE in the eye, boozers. The new 'Bar HQ death deck, perched in all its glory in the stone quarry where it was born. Safari-suited Krusher is perched atop . . .*

KERROSSWORD

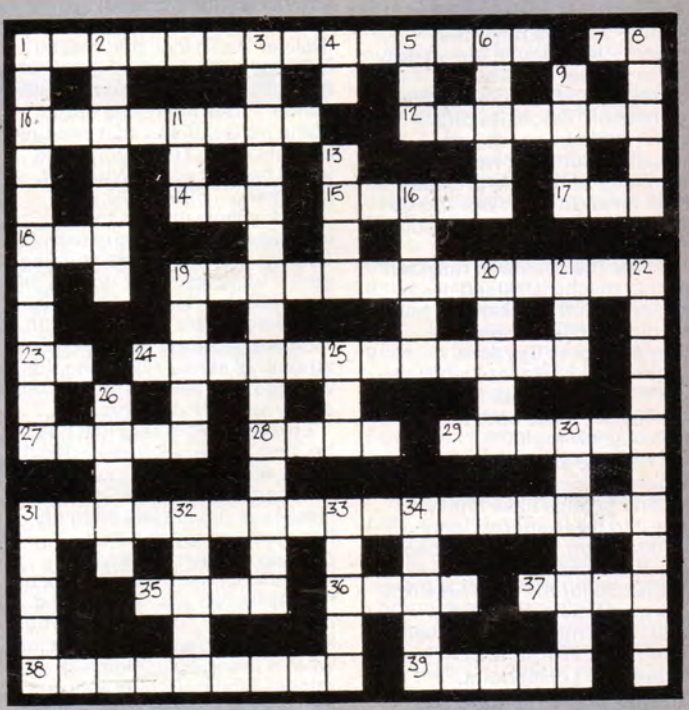
By Sue Buckley

ACROSS

1. Another glimpse of **21**'s comet (6.8)
7. See **23**
10. Ma chairs a meeting, then forms a label (8 anag)
12. A famous head (7)
14. INXS's sensation? (3)
15. Crazy sores go with guns! (5 anag)
17. Tiny/Bogert (3)
18. Ronnie in accordion! (3)
19. They confuse an already confused Dave Brock (6.2.5)
23. and **7**. They got it up in '82! (1.1.1.1)
24. When he dies he'll be mega! (4.8)
27. Stale ones told of Oceans by Yes (5 anag)
28. Carter gets out of line (4 anag)
29. Label formed by one-time Asylum man (6)
31. What are Smashed Gladys into? (6.11)
35. Liberated lot on a '70s highway (4)
36. Leslie's direction (4)
37. Zep came in the wrong one (4)
38. She gave Phil Collins a Number One hit in tandem with another Phil (4.5)
39. Cochran/Van Halen (5)

DOWN

1. A religious epic from **18** (6.5)
2. One third of **8** (7)
3. A historial perspective on Maiden? (9.2.4)
4. Double this for Stones' club (2)
5. Allom/Dowd (3)
6. Fleetwood's Stevie (5)
8. They painted their room white! (5)
9. INXS kiss it! (4)
11. Just Gillan (3)
13. Could be a worry on a guitar neck? (4)
16. Mötley Crüe do it at the devil (5)
19. Bryan who cuts like a knife (5)
20. Pat Benatar committed one of passion (5)
21. Frehley in space craft (3)
22. 8 mix up a right concoction (7.4)
25. Just Jon Roth (3)
26. Y&T's Tiger (5)
30. This Chris is a legendary rock vocalist who led a band called the Thunderbirds (7)
31. Harris in waste vegetable shock! (5)
32. Month for a rockin' wine (5)
33. Jimi was on the watch one (5)
34. Whole lotta lady for **23** (5)



SOLUTION

ACROSS
1. Second Sighting 7. DC 10. Charisma 12. Machine 14. New 15. Roses 17. Tim 18. Dio 19. Agents Of Chaos 23. AC 24. Dave Mustaine 27. Tales 28. Neil 29. Geffen 31. Social Intercourse 35. Free 36. West 37. Door 38. Easy Lover 39. Eddie

DOWN
1. Sacred Heart 2. Clapton 3. Somewhere In Time 4. Go 5. Tom 6. Nicks 8. Cream 9. Dirt 11. Ian 13. Fret 16. Shout 19. Adams 20. Crime 21. Ace 22. Strange Brew 25. Uli 26. Black 30. Farlowe 31. Sieve 32. April 33. Tower 34. Rosie

■ *YEAH BOOZERS, this week's* ***Blackmail Korner*** *victim was snapped this very week settled in on the coach that runs from Ealing to Heathrow Airport. Note the glorious sculpture of the trendy stackheel, topped off by a neatly rolled sock, also sporting the now-outmoded but hip in Ealing strap-on boot travelling lamp to guide those heels up the aeroplane steps . . .*

Now then, if you don't want us to print the rest of the holiday snaps, ***Mick*** *leave the usual amount of cash under the* ***Wall****! OK??!!*

back from holiday.

As the music kicked in, and the optics once again started to flow, our eyes began to sparkle in the easy sunlight of a new day . . . ain't that sweet?

■ AND AS if bringing sweet music back to the masses wasn't enough for one week's work, Krusher slipped neatly out of his safari suit and into a fetching scoop-neck, wrist-flared tank top and a pair of flares so wide that they were said to have been fashioned from a cup of **Skarlet**'s legendary 'no sleep till Greenford' brassière – yup that's right, back in his day clothes – and jaunted off to appear as a 'dancing acid hippy' in the noo video by **Crazyhead**!

Korse, once Krush found out who he was s'posed to play, he protested to wacky alternative comic strip director **Keith Allen**: "I've been *typecast*! **Bob Monkhouse** and **Brucie** will never take me seriously!"

So Keith, wacky ol' soak that he is, cast our boy as a superstud . . . no chance of typecasting *there*, hey boozers? Hargh, hargh!!

■ LOVE IS a many splendoured thing, boozers. And we here at Bar HQ have been staring at it through the bottom of a glass for longer than we care to remember . . . so here's a cautionary tale for ya . . .

Remember, a few sessions back we were raising a jar or two in the direction of **Mötley Clüeless** and their pint-sized wailer **Vince Neil** on his impending nuptials to the delightful mud-wrestler named **Candy** or **Flossy** or somfink?

Ya do? Sheesh, you guys ain't drinking enough!! Well anyhow, our Vince, not deterred by the fact he had to shell out $3000 a month to get his young lady to stop rolling about in mud for a living, went ahead and married the lass at the end of April.

An' the happy couple were so darn chuffed about getting spliced that they even decided to leave El Ay for their honeymoon .

T'was Tahiti they took off for, lovebirds cooing **Toto** tunes in their ears, a wicked twinkle in their eyes.

Alas though, this love stuff has a way of not stayin' hunky dory for so long ya know. 'Cos ya could've knocked us lot down with **Del-boy**'s dangler when the newz came across the wires that the pair were seeking a divorce before the honeymoon was even over (so to speak).

Yeah, it seems Vincy and Candy/Flossy just weren't meant to be, so the marriage was anulled.

Still, it seems there *is* a happy ending to this sad, sad story. Y'see boozers, they're still gonna date each other. So let's drink to that instead . . .

■ SO THERE we were boozers, still reelin' from the shocker about Vince, when the 'Bar HQ loveline was singing again . . . and this time it woz warbling a sad lament for Vince's team-mate in terror, drummer **Tommy Lee**.

Seems that Tommy and actress wife **Heather Locklear** have bitten the dust hard. Sooo, gushed our correspondent, Tommy's taken off for Europe with . . . wait for it . . . **Nick Rhodes** from some bunch of looooozers known as **Drone Drone**! Sheesh, not even we here at 'Bar HQ *dare* say that this 'un's a fact . . .

■ AFTER ALL that lot, boozers, sobbing in our beers we were . . . Gawd, all these tales of woe put us in need of a good laugh. As good a laugh as we had the last time **Paul Miller** and **Chris Watts** tried to buy a crème de menthe at 'Bar HQ . . .

So ya can imagine the grins that began to spread across our chiselled Olympian features when we heard the story about the great **Kingdom Clone** singer **Lenny Wolf**'s real name being **Frank**!!

Hargh, Hargh, Hargh!!! You could have heard us laughing above the sound of a curryhouse toilet on a Saturday nite . . .

But what could his *surname* be? **N. Stein**? What in Bog's name is it, we pondered . . ? Nein my friends . . . we can exclusively reveal Frank's real surname! Wait for it . . . **Spencer**!

Yup, Frank Spencer is the singer in Kingdom Clone! . . .

Mmmm **Betty**, that's a FACT . . . (we think).

■ NOW THEN boozers, did ya know that one of our fave occupations is pondering?

An' one of our most fave ponderings is this: 'Where do gurls go on a Friday night?'

An' good Bog in Devon, last Friday we fuggin' well found out! There we was crawlin' through Soho (an upper class district of our great metropolis) when we saw *stacks* of 'em heading for the Astoria!

What's a guy to do? Follow 'em of course! Led by **Krusher 'feeling better' Joule**, **Neil 'medieval' Jeffries** and moll, **Ray Zell** and **Marino The Party**, we snuck in behind **Ali-Bonk**, **Kate Knees-up**, **Skarlet Smiffy**, **Beki Bondage**, **No Shame**, **Kim an' Denise** from **Girlyschool** an' LOADS of others, an' what did we see . . . ?

The biggest bunch of gurlies in the whole wide world hogging the stage!

That's right, we were at the **Tigertailz** gig, HARGH, HARGH!

Pic Brad Elterman

■ *NUMBER SIX in our Syrup Of The Week series boozers, and this week we're gonna be celebrating the grandaddy of 'em all! Yup, this here's yer most requested an' famous Syrup of the lot. A pioneer among Syrups . . . a leader among men who sport them.*

The Syrup to which all rock 'n' roll Syrups are respectfully pulled from balding pates and doffed in recognition to . . . Yup boozers, ***Ritchie Blackmore****!!*

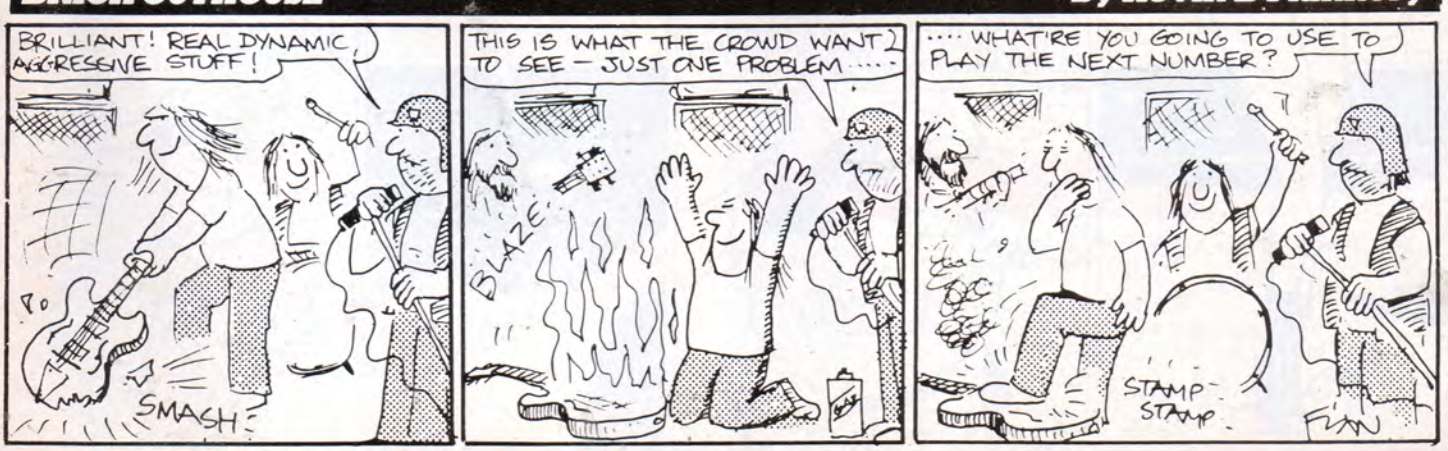
Take a look at our particular fine 'Before' snap. Note the pensive expression, the sad tuft of barnet in a sea of forehead, and the Scargill-style swept across bouffant. Sommat 'ad to be done, an' Ritchie was man enough to do it . . .

Note the 'After' pic, glorious flowing locks curling neatly around the distinctly rock star-ish jaw-line. Barnet safely glued on, ***Purple*** *reformed and hit the stage with real confidence . . .*

Pic Procayle/LFI

BRICK OUTHOUSE

by Kevin B Flannery



NEXT ISSUE

So here we are, at the end of yet another mega-magnificent issue. Time to relax, reflect, and ask oneself the question to end all questions. To wit: WHY DOESN'T SABRINA PLAY HEAVY METAL? Tragic ain't it? There's this sizeable 'n' sultry Italian temptress enjoying some, er, serious exposure at the moment. . . and believe us, we'd dearly love to feature her, uh, assets in the pages of the Big *K!*, but the only problem is that said whopping wopette DOESN'T PLAY METAL! Inconsiderate ain't the word for it!

● So what have we got in our next, sadly Sabrina-less edition? Well, on the cover there'll be SLAYER (bassist/vocalist Tom Araya pictured here). They'll be talking all about their new opus 'South Of Heaven' and reeling before such side-splitting gags as: What do you call a Thrash Metal guitarist who's into DIY? Answer: Jeff Handyman!

● Continuing on a demonic theme, we'll also be konversing with KING DIAMOND and getting all the squeaky-voiced scam on his new record 'Them'. Plus exclusive revelations about how the man originally planned to call his 'Abigail' album 'Sabrina'!

●Then we'll have an article on one-time basketball player turned ten feet tall wimp God JOHN KILZER, a man with an undying passion for voluptuous Italian female pop singers!

●And finally we'll be running the feature that's been awaited by zillions (Arthur Zillions, bank clerk, that is). . . Yep, we talk to MARINO! (A name that sounds strangely like 'Sabrina', doncha think. . . ?)

All this and more *Kerrang!* 194, cover dated July 2, on sale Tuesday, June 28 at skimpy bikini stockists. . . sorry, *newsagents* everywhere

PANDORA PEROXIDE — by Ray Zell

SINGLES

1	1	WHAT ABOUT LOVE **Heart** (Capitol)
2	3	RHYTHM OF LOVE **Scorpions** (EMI)
3	2	WHO GETS THE LOVE? **Status Quo** (Vertigo)
4	4	ENDLESS SUMMER NIGHTS **Richard Marx** (Manhattan)
5	6	MARY JANE **Megadeth** (Capitol)
6	7	HEAVEN TONIGHT **Yngwie Malmsteen's Rising Force** (Polydor)
7	10	START TALKING LOVE **Magnum** (Polydor)
8	8	NOTHIN' BUT A GOOD TIME **Poison** (Capitol)
9	11	THE FLAME **Cheap Trick** (Epic)
10	5	REPUTATION **Brian Spence** (Polydor)
11	9	KISS ME DEADLY **Lita Ford** (RCA)
12	12	I DON'T WANT TO LIVE WITHOUT YOU **Foreigner** (Atlantic)
13	14	ARMAGEDDON IT (ATOMIC MIX) **Def Leppard** (Bludgeon Riffola/Phonogram)
14	15	CAN I PLAY WITH MADNESS **Iron Maiden** (EMI)
15	19	PRIME MOVER **Rush** (Vertigo)
16	13	PAMELA **Toto** (CBS)
17	16	NEVER/THESE DREAMS **Heart** (Capitol)
18	21	ANGEL **Aerosmith** (Geffen)
19	22	PIE TASTER **The Macc Lads** (FM/Revolver)
20	20	MAYFAIR **Quireboys** (Survival)
21	17	THAT'S THE WAY I WANNA ROCK 'N' ROLL **AC/DC** (Atlantic)
22	re	FREEDOM **Alice Copper** (MCA)
23	29	GET IT ON **Kingdom Come** (Polydor)
24	24	AIN'T COMPLAINING **Status Quo** (Vertigo)
25	26	GIVE ME ALL YOUR LOVE **Whitesnake** (EMI)
26	23	JOHNNY B GOODE **Judas Priest** (CBS)
27	18	I CAN'T WAIT ANYMORE **Saxon** (EMI)
28	25	TALL COOL ONE **Robert Plant** (Atlantic)
29	–	I WISH I HAD A GIRL **Henry Lee Summer** (Epic)
30	30	DAYS OF NO TRUST **Magnum** (Polydor)

US HM RADIO

1	1	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (Capitol)
2	3	OPERATION: MINDCRIME **Queensrÿche** (Capitol)
3	2	SILENT CRIES **Fates Warning** (Metal Blade/Enigma)
4	4	THE NEW ORDER **Testament** (Megaforce/Atlantic)
5	8	RAM IT DOWN **Judas Priest** (Columbia)
6	6	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
7	5	SAVAGE AMUSEMENT **Scorpions** (Capitol)
8	9	OVER THE EDGE **Hurricane** (Enigma)
9	7	THUNDERSTEEL **Riot** (CBS)
10	10	DECLINE OF WESTERN CIVILISATION PART II **Various** (Capitol)
11	11	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
12	12	HEAVEN TONIGHT 12" **Yngwie Malmsteen's Rising Force** (Polydor)
13	13	ASHES TO ASHES 12" **Vinnie Vincent Invasion** (Chrysalis)
14	15	MONUMENT **Hallows Eve** (Metal Blade)
15	–	OU812 **Van Halen** (Warner Brothers)
16	16	PERSECUTION MANIA **Sodom** (SPV USA/Steamhammer)
17	14	SOCIAL INTERCOURSE **Smashed Gladys** (Elektra)
18	17	COOL FROM THE WIRE **Dirty Looks** (Atlantic)
19	18	WORLD CIRCUS **Toxik** (Roadracer)
20	19	NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Elektra)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

INDIE METAL

1	–	NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Roadrunner)
2	1	YOU CAN'T DO THAT ON STAGE ANYMORE **Frank Zappa** (Music For Nations)
3	9	MASTER OF PUPPETS **Metallica** (Music For Nations)
4	4	METAL KILLERS KOLLECTION **Various** (Collector Series)
5	3	KILLING IS MY BUSINESS. . .AND BUSINESS IS GOOD! **Megadeth** (Music For Nations)
6	2	GUITAR **Frank Zappa** (Music For Nations)
7	6	RIDE THE LIGHTNING **Metallica** (Music For Nations)
8	12	KILL 'EM ALL **Metallica** (Music For Nations)
9	8	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
10	13	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
11	10	MOSHKINSTEIN **Acid Reign** (Under One Flag)
12	7	MIRADOR **Magnum** (FM/Revolver)
13	5	DIRTY ROTTEN LP **DRI** (Roadrunner)
14	14	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
15	16	DIMENSION HATRÖSS **VoiVod** (Noise)
16	18	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
17	re	PLEASURE AND PAIN **Tobruk** (FM/Revolver)
18	15	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/Revolver)
19	re	ANTHOLOGY **Magnum** (Raw Power)
20	11	HISTORY OF A TIME TO COME **Sabbat** (Noise)

ALBUMS

1	1	OU812 **Van Halen** (Warner Brothers)
2	2	HEART **Heart** (Capitol)
3	4	OPEN UP AND SAY. . . AHH! **Poison** (Capitol)
4	5	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
5	6	ODYSSEY **Yngwie Malmsteen's Rising Force** (Polydor)
6	3	RAM IT DOWN **Judas Priest** (CBS)
7	8	SAVAGE AMUSEMENT **Scorpions** (EMI)
8	9	BAD ANIMALS **Heart** (Capitol)
9	7	OPERATION: MINDCRIME **Queensrÿche** (Manhattan)
10	11	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
11	10	ALL SYSTEMS GO **Vinnie Vincent Invasion** (Chrysalis)
12	13	THE NEW ORDER **Testament** (Megaforce/Atlantic)
13	–	TIME ODYSSEY **Vinnie Moore** (Squawk/Vertigo)
14	14	WINGS OF HEAVEN **Magnum** (Polydor)
15	16	WHITESNAKE 1987 **Whitesnake** (EMI)
16	12	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
17	–	NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Roadrunner)
18	15	WHO'S BETTER, WHO'S BEST **The Who** (Polydor)
19	21	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
20	18	SO FAR, SO GOOD. . .SO WHAT! **Megadeth** (Capitol)
21	44	KINGDOM COME **Kingdom Come** (Polydor)
22	35	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
23	23	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
24	20	RICHARD MARX **Richard Marx** (Manhattan)
25	26	A MOMENTARY LAPSE OF REASON **Pink Floyd** (Harvest)
26	19	THE XENON CODEX **Hawkwind** (GWR)
27	17	THE WALL **Pink Floyd** (Harvest)
28	34	RECKLESS **Bryan Adams** (A&M)
29	33	HITS OUT OF HELL **Meat Loaf** (Epic)
30	37	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
31	36	POWERSLAVE **Iron Maiden** (EMI)
32	29	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
33	28	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
34	24	NOW AND ZEN **Robert Plant** (Atlantic)
35	25	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
36	40	LED ZEPPELIN II **Led Zeppelin** (Atlantic)
37	30	SKYSCRAPER **David Lee Roth** (Warner Brothers)
38	39	PIECE OF MIND **Iron Maiden** (EMI)
39	47	ELIMINATOR **ZZ Top** (Warner Brothers)
40	43	PYROMANIA **Def Leppard** (Vertigo)
41	48	VINTAGE MAGNUM/THE ELEVENTH HOUR **Magnum** (That's Original)
42	27	LITA **Lita Ford** (RCA)
43	41	BEST SHOTS **Pat Benatar** (Chrysalis)
44	31	FREIGHT TRAIN HEART **Jimmy Barnes** (Geffen)
45	re	FUGAZI **Marillion** (Fame/EMI)
46	22	YOU CAN'T DO THAT ON STAGE ANYMORE **Frank Zappa** (Music For Nations)
47	re	SOCIAL INTERCOURSE **Smashed Gladys** (Elektra)
48	re	MASTER OF PUPPETS **Metallica** (Music For Nations)
49	re	HOUSES OF THE HOLY **Led Zeppelin** (Atlantic)
50	38	REFUGE DENIED **Sanctuary** (Epic)

STAR CHOICE

DAN LILKER (NUCLEAR ASSAULT)
'DIMENSION HATRÖSS' VoiVod (Noise)
'ROCK 'N' ROLL CONFORMITY' Deviated Instinct (Peaceville)
'THE PEEL SESSION' Napalm Death (Strange Fruit)

ED CARLSON (FLOTSAM AND JETSAM)
'ALIVE I' Kiss (Vertigo)
'NEVER MIND THE BOLLOCKS' Sex Pistols (EMI)
'KILL 'EM ALL' Metallica (Music For Nations)

STEVIE MARIE (SILK 'N' SIN)
'JAILHOUSE ROCK' Mötley Crüe (from 'Girls, Girls, Girls' on Elektra)
'DREAM WARRIORS' Dokken (from 'Back For The Attack' on Elektra)
'WELCOME TO THE JUNGLE' Guns N'Roses (Geffen)

MARTI LAWRENCE (LARØCHE)
ANYTHING BY GIUFFRIA
'WELCOME TO THE JUNGLE' Guns N' Roses (Geffen)
'(DUDE) LOOKS LIKE A LADY' Aerosmith (from 'Permanent Vacation' on Geffen)

IMPORTS

1	4	LIVE FROM THE JUNGLE **Guns N' Roses** (Geffen Japan)
2	2	ONLY CHILD **Only Child** (Rampage)
3	–	STONE **Stone** (Mechanic)
4	7	CHARACTERS IN TIME **Drive** (Rampage)
5	6	RETALIATORY STRIKE **At War** (New Renaissance)
6	5	GO FOR THE THROAT **SA Slayer** (Under Den Linden)
7	3	INTRINSIC **Intrinsic** (No Wimp)
8	–	UNADULTERATED ADDICTION **Raymond May** (Elektra)
9	8	PERFECT MAN **Rage** (Noise)
10	9	THUNDERSTEEL **Riot** (CBS)

BONFIRE

SWEET OBSESSION

NEW 7", + 12" SINGLE

LIMITED EDITION 12" WITH POSTER-BAG

LIMITED EDITION 7" WITH BADGE

BONFIRE AS SEEN ON JUDAS PRIEST TOUR